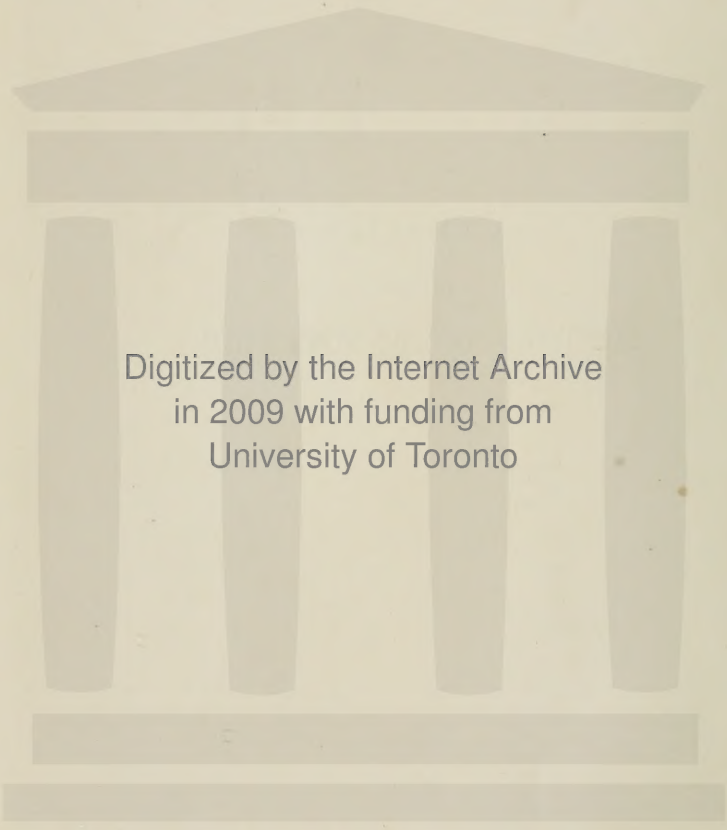
UNIVERSITY OF TORONTO
3 1761 00495484 8

A CHAPTER

IN THE

HISTORY OF ANNOTATION


Digitized by the Internet Archive
in 2009 with funding from
University of Toronto

https://archive.org/details/scholiaaristopha03ruthuoft

A 716
V.3

A CHAPTER

IN THE

HISTORY OF ANNOTATION

BEING

SCHOLIA ARISTOPHANICA

VOL. III

BY

WILLIAM G. RUTHERFORD

FORMERLY HEAD-MASTER OF WESTMINSTER

ὅταν τις τῶν ἐξουσίαν ἐχόντων
παρεὶς τὰ μέγιστα φαυλότητα
λαμβάνῃ

659.15
7/7/05

London
MACMILLAN AND CO., LIMITED
NEW YORK: THE MACMILLAN COMPANY
1905

SEEN BY PRESERVATION SERVICES
DATE SEP 25 1992

PA
3879
A1
1896
v.3

PREFACE

When he who may do as he likes puts the best aside and takes an inferior quality !

SHOULD that take place which some who watch the drift of opinion are prepared for, so that contact with the alert and adventurous Greek mind cease, at least for a time, to play any considerable part in English education, many good reasons are sure to be found why that which has happened could not but happen. Will one of them be—a smother of annotation obscuring the WORD, clear in itself and finely attuned, uttered by Greeks to Greeks long ago ?

Nobody can persuade or delight, or even make himself understood, if somebody else louder and more voluble keep up a running comment upon what he says, praise him, blame him, bid him hold his tongue altogether at times, until something which he does not know, or of set purpose discards, has been tiresomely expounded. The bystanders, when this happens, are not distracted merely ; they turn indolently towards the clamorous interpreter who engages to save them the trouble of thinking for themselves.

This, or something not unlike this, happens in the teaching of Greek now. There is so much commentary that

the learner never lays his own mind close to the Greek thought. The monstrous unreason seems actually to grow. For sometimes tradition takes a dropsical habit in age; and this tradition is very old. It began life in the dreary period in which Greece, no longer her own mistress, made shift to give her masters what they wished, such a knowledge of Greek literature as could be acquired without mental exertion by men who were out of sympathy with Greek thought, and did not care to understand it, yet desired to turn it to some use. In the attempt to describe how master and servant were both punished for their greedy insincerity lies the main interest of the following pages.

But how comes a motive of this sort to be present at all in a work which at first contained no hint of it?

To answer the question entails a *peccavi*.

It was a mistake, I can now see, to break the Scholia up as they are broken up in the two earlier volumes. But time has gone by since then, in which the Scholia have had to shift for themselves, yet have always run up and down in my head. So by rumination a vice in method has been turned into a piece of good luck. For the Scholia analysed and dissected have revealed gradually their veritable nature. The purely mechanical process which produced them has pushed itself into notice.

Meanwhile as comments they have lost little, nay, have rather gained on the whole by the trenchant surgery. Not that this is of much consequence. It is very rare for these tedious annotators to throw any light at least directly upon textual disorders; their literary criticism is recremental; and of the information they furnish there is very little that is at once useful and unsuspect.

But the morbid process revealed by the operator's knife is most instructive, and deserves to be studied by everybody who has much to do with education.

Such in brief is the reason why the title which the book started with has had to be made sub-title now.

It is for others to judge whether the conviction is justified that this CHAPTER IN THE HISTORY OF ANNOTATION has a bearing upon questions of some importance at the present time.

W. G. RUTHERFORD.

LITTLE HALLANDS, BISHOPSTONE,
March 1904.

CONTENTS

INTRODUCTION

CHAP. PAGE

1. Annotation 3
2. Lost Points of View 7

BOOK I. — SCHOLIA CONCERNED WITH THE TRANSMISSION OF THE LETTERS

1. The Neglect of Textual Criticism in the Scholia . . 47
2. Variants and Conjectures 61
3. Spelling 74
4. Analysis of Metres and Rules for Transcribing them neatly 87

BOOK II. — SCHOLIA CONCERNED WITH THE INTERPRETATION OF THE LETTERS

PART I

READING ALOUD

1. Introductory 97
2. Reading καθ' ὑπόκρισιν as resting upon an exact and clear Apprehension of certain external Things . . . 101
3. Reading Aloud καθ' ὑπόκρισιν as resting upon a clear Apprehension of the ἦθος in which a Thing is said and of the Tone and Look of him who says it 126
4. Reading Aloud κατὰ προσῳδίαν 157
5. Reading Aloud κατὰ διαστολήν 168

PART II

INTERPRETATION DETERMINED BY THE POETICAL TROPES

1. Trope and Figure 183
2. The Fourteen Ordinary Tropes 200
3. Other Tropes noted by the Interpreters . . . 261
4. Tryphon's Second Group of Tropes in Relation to φράσις . 281

CHAP. PAGE
5. ἐξήγησις κατ' ἀμφιβολίαν 296
6. Figures of Sundry Kinds 310
7. Exegesis by Metaphrase and by Amplification . . . 336

PART III

THE EXPLAINING OF UNFAMILIAR WORDS AND OF MATTERS OF FACT

1. The Explaining of Obsolete Words 353
2. The Explaining of Matters of Fact 381

PARTS IV AND V

DISCOVERY OF ETYMOLOGY AND CALCULATING OF ANALOGY . 391

PART VI

κρίσις ποιημάτων 399

ENGLISH INDEX 457

GREEK INDEX 461

INDEX TO SCHOLIA referred to in the Text or the Notes . 469

LONGER NOTES

Elementary Exercises in *ῥητορική* 28
Viva Voce Teaching in Schools 31
ὑπόμνημα or Commentary 33
The Subscriptions in the Venetus 35
Comments implying an ordered Commentary embracing more Plays than one 37
Galen on the Texts of Old Authors 55
Changes alleged to be introduced by Actors in the Text of Euripides . 57
Substantive Variants mentioned in the Scholia of the Ravennas . . 73
The Meaning and the Use of the Term *παρεπιγραφή* 113
Scholia which attempt to determine the Persons speaking . . . 115
Scholia concerned with *ἀνάγνωσις καθ' ὑπόκρισιν* so far as it depends upon a Realisation of certain External Things 118
The Meaning of *ἦθος* in later Writers 138
Scholia calling Attention to some Phase of Feeling to be marked by Change of Tone, Gestural Movement, etc. 146
Tropes given by Tryphon, but little used by the Scholiasts . . . 274
Scholia dealing with *ἐναλλαγή* or *σχῆμα* 331
Ellipse as a Means for reconciling early with late Idiom . . . 333
Further Examples of Epexegetic Clauses which do not form Parts of Metaphrases 347
Scholia in *γλωττῶν* (*λέξεων*) *ἀπόδοσις* in which attesting Citations are furnished 374
Scholia in *γλωττῶν* (*λέξεων*) *ἀπόδοσις* in which the Equivalent for the Scholiasts' own Day is furnished 378

PAGE
Scholia in Ravennas and Venetus in which Scholars are designated by Name 417
Aristotle on the Laughter of Comedy 435

LIST OF TROPES

ᾱ μεταφορά 206
β̄ κατάχρησις 209
γ̄ ἀλληγορία 211
δ̄ αἴνιγμα 213
ε̄ μετάληψις 222
ϛ̄ μετωνυμία 226
ζ̄ συνεκδοχή 228
η̄ ὀνοματοποιΐα 238
θ̄ περίφρασις 249
ῑ ἀναστροφή 251
ιᾱ ὑπερβατόν 252
ιβ̄ πλεονασμός 255
ιγ̄ ἔλλειψις 257
ιδ̄ παραπλήρωμα 258

1. ὑπερβολή 262
2. ἔμφασις 264
3. ἐνέργεια 266
4. ἐπανάληψις 268
5. ἀντίφρασις 270
6. εἰρωνεία 271
7. ἀντονομασία 272

LIST OF FIGURES

ἀλλοίωσις 310
ἀποστροφή 313
ἀντιστροφή 314
πλεονασμός 315
ἔλλειψις 317
ἀσύνδετον 324
ἀποσιώπησις 324
τὸ ὁμοτικὸν σχῆμα 325
ἀντίθεσις 326
εἰδωλοποιΐα 328
ὁμοιοκατάληκτον 329
ἀπόθεσις λόγου 329

INTRODUCTION

CHAPTER I

ANNOTATION

To pursue after the scent of a carcase.—SWIFT.

THE annotating of speech when speech has been written down consists in the carrying out of one or more of three processes.

In the first place, an annotator is sometimes forced at certain places to do what he can to recover the words once actually spoken or written by the author whom he would expound, when these have been either lost or depraved by accident, by carelessness, or perhaps by design. Even in these days, when one copy vigilantly corrected is multiplied mechanically into thousands of copies equally exact, it has been known to happen that an edition purporting to be the counterpart of an edition prepared by the author himself, has been so negligently and hurriedly produced as to misrepresent flagrantly the thought, the language, and the intention of the writer.[1] It is certain that the risk of thus

[1] "This I know, that unless the press be carefully compared with the last edition of a book that has passed under the author's own eye, every new edition will introduce new corruptions into the text, and of the very worst kind, by the careless substitution of words, which without making nonsense of the passage alter its meaning or destroy its beauty" (Southey, *Life of Cowper*). No one will credit the extent to which corruption can go at the present time until he collate "trade" edition with author's edition. The editor of a reprint (London, 1897) of the first edition of *Tom Jones* asserts that "since the first appearance of the novel in 1749, no less than 21,000 alterations have been made in the original text, some of them indeed of such a peculiar character that the entire sense of sentences has been completely (sic) changed." He might have spoken more strongly if such a text as that in Cooke's pocket edition had come within his purview, for that contains errors of every species in every degree to the pretermission of sentences and whole paragraphs. I have collated, for passages taken at random, ordinary editions with edition produced under the author's supervision. In every case the discrepances have been amazing in kind and degree. An author's punctuation and tricks of spelling disappear, of course, entirely. His English is sometimes turned from old idiom to brand new, and when this can only be done by the adding of words, these are not spared, even to the foisting in of expressions at which the author himself would have sickened.

travestying an author was many times greater before the art of printing was known.[2] Therefore an annotator must often determine what he has to explain before he proceeds to explain it. In determining the text, an annotator determines, as of course, the metres also, if metres there be.

Secondly, the text established has to be interpreted. Methods of interpretation vary, no doubt, more or less. Interpreters have their whims and prejudices, their likes and dislikes; one sets store by this and another by that. If most interpreters are creatures of convention, a remnant try to understand the man whose word they have undertaken to expound. Moreover, they are not altogether their own masters. The way they should go is to some extent marked out for them by the things of which their author speaks and by the manner in which he deals with them. According, also, as he speaks in prose or in verse, in one language or in another; as he is near or far removed in time; as he belongs to a simple age or to a complex civilisation: the comments of his interpreters cannot but vary a little in nature and in feature. No class of notes may in any case be wholly wanting, but the proportion in which notes of a particular kind stand to the rest alters inevitably with the character and the history of the books annotated. Nevertheless, although all these causes operate to produce disturbance and variation, any one commentary still resembles in the main every other.

Thirdly, annotators may not only establish a text, and then interpret it; they may deal with it as with a mine, and take out of it instruction of many kinds. Did not Augustus himself copy out laudable sentiments from Greek and Latin comedies that he might improve therewith or direct the commanders of his armies, the governors of his provinces, and the great officers of his household, *prout quisque monitione indigerent*? So it is part of a commentator's business to mark improving passages, and to assert at every turn that lessons are learned best at second hand.

Volumes might be filled with examples of errors from the "trade" copies of English classics, and without great trouble either. But the reader seems to be content with what the "trade" provides.

[2] The faultiness of books sold in the shops is often noted, as are also *βιβλιοπῶλαι γραφεῦσι φαύλοις χρώμενοι καὶ οὐκ ἀντιβάλλοντες*, as Strabo describes them 13 609. Galen frequently speaks of the untrustworthiness of the *βιβλιογράφοι* in his own days and in the past. Here is his advice to a reader who finds a passage obscure: K 18 (2) 321 *ἐπίσκεψαι μὲν πρῶτον εἰ μὲν τὸ βιβλίον ἡμάρτηταί σου παραβάλλων τε καὶ ἀντεξετάζων τοῖς ἀξιοπίστοις ἀντιγράφοις· εἶτ' ἂν ὀρθῶς ἔχειν φαίνηται δεύτερόν τε καὶ τρίτον ἀνάγνωθι τὴν αὐτὴν λέξιν προσέχων ἀκριβῶς αὐτῇ τὸν νοῦν.* Cp. ib. 363.

This fashion of regarding the annotator's art, this idea that he has always got to work in much the same way, and more particularly, that the matter which he uses to illustrate or explain an author is always more or less after one pattern, and falls under determinate headings, and may be reduced to order and system, is altogether Greek in origin. There is reason for thinking that it took shape gradually, perhaps very gradually, as a sort of bye-product in the traditional process carried out in the teaching of Homer; but it was so clearly and vigorously grasped by Alexandrian scholars, and by the force of their authority was established in such permanence, that there can be no harm in calling it theirs. Like the other conclusions of Greek explorers in the fields of language and literature, it was accepted submissively almost without reflection by the Romans,[3] and was then passed on distorted and devitalised to the races which Rome had absorbed.

Now, however, although the fact upon which this conception was based at the first, namely, the essential sameness of all commentaries, remains precisely as it was, it is no longer held to deserve serious methodical investigation with a view to the ordering and systematising of the commentator's art. The old ordered system is itself forgotten, being long since discarded together with other paraphernalia of ancient learning as a piece of useless and embarrassing lumber. I have got to pull its worm-eaten frame out again into the light of day and examine what was once greatly treasured by its makers and first owners, then mishandled by aliens, and at last became rickety from the effect of time, and disdained even more for its antiquity than for its inutility.

There may be advantage in rediscovering that the manifold means for elucidating the thoughts of men as perpetuated by symbols do admit of classification, if indeed that classification is frankly acknowledged to be mechanical, and is not regarded, as some used to regard it, as scientific; and further, if no attempt is made to debate, as sometimes the Greeks debated, the number,

[3] I shall therefore avoid throughout Latin "authorities." The more Cicero and Quintilian are read, the less trust will be put in their accounts of Greek methods. By sheer force and natural quickness Cicero contrived often to surmount his ignorance of Greek and his Latin insensibility to the genius of Greek speech. Quintilian had not these advantages. Wider reading and considerable knowledge of Greek seem only to have confused the more a mind naturally vague, and perplexed, and timorous. He cannot think clearly, and has read more than his brain can carry.

and the proper sequence, and the exact contents of the several classes of comments.

As the rediscovery proceeds, it will become evident that it is not in respect to this doctrine alone that ancients and moderns disagree. In very many details and in one or two comprehensive ideas there is further divergence. Nor could it be otherwise. The Greek system of interpretation sprang spontaneously from the Greek fashion of teaching Greek boys the Greek poets. The form which it took was determined by the circumstances of the Greek race during a certain period, which after all did not last very long. Circumstances more impermanent still led the Greeks to introduce rhetoric also at a later time into their system of public education. So long as those two sets of circumstances lasted, the art of interpretation and the art of rhetoric grew and throve in a sound and natural development. But when the circumstances passed away which had given birth to γραμματική and ῥητορική, it would perhaps have been as well for mankind, if their offspring had perished with them. As it was, both doctrines were kept going as a system of education, merely because they happened to exist. Thenceforward having little to justify their existence except use and wont, they were barely advantageous to the Greeks themselves, and were actually mischievous when imposed upon Latins, Spaniards, Gauls, Syrians, and Africans. They came by degrees to be a veritable travesty of education, crushing everything spontaneous and original, fostering all that is unreal and artificial.

In the many centuries during which this condition of things lasted—indeed the world is not entirely delivered from it yet—the original Greek conception of γραμματική, the art of interpretation or annotation, was overlaid by foreign notions of all sorts, and had to undergo one degradation after another. But perhaps nothing did so much to derange and impair it as infection caught from the art of rhetoric, an art which at first had nothing in common with interpretation, but merely undertook to train men for public speaking.

CHAPTER II

LOST POINTS OF VIEW

Thus are old sciences unravelled, like old stockings, by beginning at the foot.—SWIFT.

WHEN men talk of language now, they either think of no language in particular, but play with a general idea, vague alike in contour and in contents; or if they deal with language as the conscious artistic expression of manifold phases of thought, even then they cannot confine themselves, however much they may try, to their proper tongue as performing its work in a way of its own, a way distinct altogether from that of every other language in the world; but they let their knowledge of other tongues, ancient and modern, confuse and perplex the issue.[1] A Greek, on the contrary, forasmuch as he believed that there was one language and no other worthy of the name, was outside this risk entirely. This may make Greek speculations upon the origin of speech as a universal fact both flimsy and unreal, but it gives on the other hand extraordinary force, directness and

[1] Thus in parts of this chapter I have been forced to select words cautiously and to avoid the forms of expression now ordinarily employed in speaking of language as a thing that may be refined for ends of art. These are for the most part useless to him who would convey the Greek conception of speech, or would turn into English Greek treatises concerned in any serious way with the artistic side of language. The distortion of meaning produced by the inevitable use of terms which spring from altogether different fields of thought is no doubt the reason why such translations are more puzzling to a Grecian than the original Greek. To those who know little Greek or none, the translation must convey a meaning that belongs by right to a world of shadows, and certainly never inhabited a Greek mind. This is what happened in Italy long ago. The Romans then legitimised this misconception of the Greek speculations and treated it just as if it had been no nonentity, but a substantial reality. The remoteness from nature and fact of the modern view of language as matter with which art may deal is to a great degree the effect of Latin influences operating upon many races, each of which made just a little more heinous the original sin of the Romans. Moreover, they had each an instinct of their own in respect of speech as used for ends of art, and this, too, went in as a new ingredient into the hotch-potch.

reality to Greek judgments upon language as the birthright of a single race.

The Greeks had only to observe themselves in order to comprehend what this birthright consisted in. Whatever a man thought or willed or imagined he was thereby enabled, they concluded, to make known to others exactly as he chose. He could give it any pose or semblance, shaping his words to serve his own ends, adapting them to the moods, the prejudices, the several circumstances of those who should hear them. The gift he had from nature, *τὸ λέγειν*, designated also when men used it together for the exchange of thought as *τὸ διαλέγεσθαι*, it was his part to convert by skill into something that he called *τὸ καλῶς λέγειν*. The fashion of speech in vogue at any time in any Greek community (*ἡ διάλεκτος, ἡ εἰωθυῖα διάλεκτος*) was the ore which *ὁ καλῶς λέγων* refined; that which he made from it, that which he turned it into, was his *λέξις* or manner of speech.

This view of language escapes a modern from its very naturalness and simplicity. The Greeks thought first of the word spoken. Nowadays everybody first and last thinks of the written word, and is accustomed to a terminology that is at every point in flat contradiction to Greek ideas. Nor can a modern quite catch what a Greek meant by skill or art (*τέχνη*) as exercised upon speech, the dash of deception in it, the mixture of a lie, the air of artlessness and openness, disguising at times downright cunning.

With this lost point of view students of scholia are for the most part only indirectly concerned; but it is necessary to speak of it in order to explain certain prominent features of Greek annotation.

So habitual was it with the Greeks to conceive of language as that which it properly is, significant sound produced musically by the tongue and the other organs of speech acting under the control of the mind, just as the speaker wills, that they took vast pains to turn the written word back into what it had been at first, the spoken word. When they criticised the poets and the orators of past generations, they criticised them as speaking, not as writing. Hence the extraordinary importance which was attached in education to the reading aloud of the authors studied. Reinforced moreover by another gift of their race, the power of

envisaging the creatures of imagination, this tendency to make one thought, if I may say so, of speaker and thing spoken, to esteem sayer and thing said interdependent and inseparable, was with the Greeks so strong that in the case of dramatic poets they carried it to a point which to a modern appears almost ridiculous. A Greek commentator upon a tragedy or a comedy instinctively treats the characters as if they were alive and spoke their own mind, and not as imaginary persons saying just what their imaginer makes them say. The modern fashion is to ignore the dramatic form altogether, and to give to notes an impersonal turn. No doubt there is plenty of comments cast in that mould even in scholia, and the later the scholia, the more there are; yet the characteristic Greek way certainly was for an annotator so to frame his comments upon anything said by an imaginary person as though he himself heard him speak in old-world phrases about old-world things in the ears of men who could not understand without an interpreter. It is not the dramatist who is thought to need a dragoman, but the sundry persons whom the dramatist represents as speaking in the various acts and scenes. The preponderance of metaphrases of one kind and another in all collections of scholia gives, perhaps, an unfair prominence to this point of view; but the general impression conveyed by the scholia on any dramatic author undoubtedly sustains the contention that the *πρόσωπα* are treated as real men and women revealing themselves by what they say. Indeed the notes are few, and these somewhat sharply marked, in which comic poet or tragedian, whether as dramatist or as "writer," can be proved to come directly within the purview of a commentator upon any of his plays.

So long as the Greeks were unaffected by alien influences, it was most unusual for them to say of a tragedy or a comedy that its maker wrote it. The relation in which they conceived *προσωποποιός* and *πρόσωπα* to stand to each other could not properly be expressed by such a word. For his own convenience in instructing the actors Aeschylus or Cratinus might of course write out all that the several persons happened to say in the Agamemnon or in the Wickered Bottle, but a scribe could do as much, and do it as well or better. A *προσωποποιός* did not write *πρόσωπα*. It was they who acted and spoke, and he was judged by what they spoke and did. Or again, when he had put

a play together, and the *πρόσωπα* had said their say and played their parts, and judgment had been passed upon him by the audience in the theatre, he might commit the spoken word to script, and have copies made, so that all who chose to buy might read and in reading act the several parts for themselves. When this had been done in one case, the first step had been taken in the direction of the standpoint from which men now contemplate language as employed for artistic ends. But all through her great days the "makers" of Greece stuck to the old Greek standpoint. They sang, or they spoke, or made others speak; they did not write.

Quite of a piece with this fashion of considering the living voice to be the chief instrument for the skilful revealing of thought is the view the Greeks took of the mechanical means for perpetuating the spoken word. They jumped straight from *ἡ λέξις* to *τὰ γράμματα*. They had no phrases like the Roman "stilus exercitatus," "stilus tardus," "calamum sumere," "calamum intinguere." If they wrote before they spoke, both "makers" and orators were at pains that none should know it. Their habitual pose was that the pen had nothing to do with the breeding of *λέξις*, no more in fact than it had to do with the common man's using of *ἡ διάλεκτος*. So when in any case *ἡ λέξις* was saved from perishing, its producer, *ὁ καλῶς λέξας*, did not care even then to own that he had written it. The name merely changed into another that exactly represented its new condition of permanence, and henceforward it was termed THE LETTERS, *τὰ γράμματα*.[2]

Anybody who will take the trouble to look again at an early

[2] From the nature of the case it is impossible to get conclusive evidence that *τὰ γράμματα* when used either of an inscription or of script (a letter, a law, an agreement, a roll of a book) conveyed the mental picture of the single letters marshalled in ranks and files. In Antiphanes (Athen. 10 450) Sappho propounds a riddle to her father—*ἔστι φύσις θήλεια ⸗ βρέφη σῴζουσ' ὑπὸ κόλποις | αὐτῆς, ὄντα δ' ἄφωνα βοὴν ἵστησι γεγωνὸν | καὶ διὰ πόντιον οἶδμα καὶ ἠπείρου διὰ πάσης | οἷς ἐθέλει θνητῶν, τοῖς δ' οὐ παροῦσιν ἀκούειν | ἔξεστιν· κωφὴν δ' ἀκοῆς αἴσθησιν ἔχουσιν.* Scamandronymus bids his daughter read her riddle, and she complies—*θήλεια μέν νύν ἐστι φύσις* ΕΠΙΣΤΟΛΗ, *| βρέφη δ' ἐν αὐτῇ περιφέρει* ΤΑ ΓΡΑΜΜΑΤΑ· *| ἄφωνα δ' ὄνϛτα ταῦϟτα τοῖς πόρρω λαλεῖ | οἷς βουλέθ'· ἕτερος δ' ἂν τύχῃ τις πλησίον | ἐστὼς ἀναγιγνώσκοντος οὐκ ἀκούσεται.* This falls in so pat with the many places in which *ἐπιστολή* or *νόμος* or *σύγγραμμα* or *ποίημα* or *λόγος* is both designated as such, and is also spoken of as *τὰ γράμματα* that I will not believe that Antiphanes, or rather that Sappho, forced the expression in order to make the riddle. Thuc. 7 10: Dem. 21 224: 29 21: Isocr. 404 A: Aristoph. Ec 1049. *γράμμα* is a mark made by incision or in colour, and *γράμματα* is the generalising plural; but I wish to avoid the rendering of this plural by "writing," since that term has associations which do not belong to *τὰ γράμματα*, at least to the same degree. THE LETTERS

papyrus must see how appropriate is the name *τὰ γράμματα* for the spoken word made permanent. The marshalled letters are charged with meaning, possessed with fire and passion or with laughter and gaiety, with the light of wisdom and truth or with the glare of jealousy or falsehood, with melody and rhythm or with harshness and dissonance, with every several excellence or perversity that can be engendered from a man's mind and divulged by a man's voice.

That THE LETTERS did stand for all this, that they were indeed the spoken word caught and fixed, the *λέξις* of this man or that preserved mechanically from extinction; that they had on the other hand nothing whatever to do with such notions as are suggested by the Latin "stilus" or with "style" as the word is now

does not satisfy me, but it is better than "script" or "imprint," and it avoids entirely the circle of ideas which must be avoided. I have refrained from citing tragedy, nor would it be wise to lay stress upon comic equivokes (like Eq 188: Philem. ap Plut 488 = M 4 51: Theognet M 4 549); but there are passages of comedy and prose in which the invention of the letters in the alphabet, the actual characters, *εἰκόνες, τύποι γραμμάτων*, is mentioned as the first step towards history and literature, as the well-known comparison of the spoken word and the written word in the Phaedrus—e.g. Isocr. 276 D: Plat. Legg 3 680 A: Philem. M 4 6. The later controversy whether *γραμματική* in the nobler sense, the art of interpreting the poets, was an enlargement of *γραμματική* in the meaner sense, the business of teaching children their letters, is evidence of a kind that the natural meaning of *γραμματική* was felt to be "an art dealing with the letters of the alphabet." Cp. Plut. M 1383 18 *ἐπεὶ δ' ὁρίζονται τὴν φωνὴν οἱ ἄριστοι γραμματικοὶ ἀέρα πεπληγμένον αἰσθητὸν ἀκοῇ, τυγχάνομέν τε χθὲς ἐζητηκότες περὶ γραμματικῆς ὡς τέχνης ἐπιτηδείου γράμμασι τὰς φωνὰς δημιουργεῖν καὶ ταμιεύειν τῇ ἀναμνήσει κτέ.* That Dionysius Thrax regarded *γραμματική* or the art of interpretation as necessarily occupied with the letters of the alphabet is certain (see § 6, Uhlig p. 9), and he would have recognised only one sense for *γράμματα* in such passages as Plat. Legg 7 809 E. When *συγγραφῆς* became numerous and considerable, they were apt to speak of poets in terms appropriate to their own habits in composing; and further to say even of orators perhaps (though I can quote no decisive instance from an Attic *συγγραφεύς*) that they wrote their speeches, when the orators themselves were careful to restrict that term to the writing down of speeches for litigants to deliver, or to the composing of *λόγοι* in the epideictic or anagnostic kind, except of course when they desired to disparage an opponent or malign a rival. Of poets *γράφειν* is not uncommon in Plato (e.g. Phaedr 258 D: Legg 858 E). It is, therefore, possible that Stobaeus Fl 36 18 quotes Philemon correctly (M 4 37) as having said of Homer —*οὗτος γὰρ ἡμῖν μυριάδας ἐπῶν γράφει*; but the word does not jump with the context, as would *λέγει*. If the reading is sound (and if the poet is the greater Philemon), it illustrates compactly the commonplace in criticism that Philemon's ideal was, as Aristotle might have said, to be carried about and read (Demetr. *περὶ ἑρμην* 193: Arist *περὶ ῥητ.* *γ* 12 1413 b), and that he was *προσωποποιός* only by accident. There is an informing passage from Alexis in Athen. 4 164 B = M 3 444 from which the inference may not unfairly be drawn that the works of Orpheus and of Hesiod, tragedies, comedies, and the poems of Homer are *γράμματα*, but that a cookery book ranks among *συγγράμματα*. To guard against misapprehension I may as well add that just as *γράμμα* signifies an individual mark or symbol or letter, inasmuch as it is *γεγραμμένον τι*, a thing incised or a thing marked in one colour upon a ground of another colour, so it may signify a group of letters conceived of as a separate entity—e.g. one of the *γνῶμαι* at Delphi, or a clause in a treaty or in a law: and that this signification is quite common.

used, is made abundantly clear by a scrutiny of the art to which the name *τὰ γράμματα* gave its designation.

The office of *ἡ γραμματική* was so to deal with *τὰ γράμματα* as to recover from them all that could be recovered of that which they saved from oblivion, to reinstate as far as possible the spoken word in its first impressiveness and musicalness. It does not wholly exclude from its scope those authors who from the nature of their subject had been forced to seek aid from the pen, compilers of histories, philosophers, investigators of nature, or other *συγγραφῆς*, forasmuch as some of these had used speech finely, writing as though they spoke; nevertheless, if it does not openly disown them, *γραμματική* in its practice disavows them, and in the account it gives of its work ignores them altogether.

As defined by Dionysius Thrax "*γραμματική* in its general scope is an art acquired by practice, being skill in dealing with what poets and prose writers say."[3] Then follows a description of the art's procedure—"It has six parts; first, reading aloud expertly with due attention to the music of the words; second, interpretation as determined by the poetical TROPES inhering in the language; third, ready explanation alike of obsolete words and of matters of fact; fourth, discovery of etymologies; fifth, determining the class to which word-forms belong; sixth, *κρίσις ποιημάτων*,[4] quite the noblest office of all that are included in the art."

Now does this imply or does it not imply that at the time when Dionysius wrote in the second century B.C. the Alexandrian doctrine was that the letters stood for the spoken word? The definition gives no clear answer, but it is otherwise with the description. Of the six parts of *γραμματική* the first and the last when taken together with the remarkable instructions and the more remarkable justification for them which Dionysius afterwards furnishes[5] in regard to reading aloud, make it quite certain that, so far at least as poetry was concerned, the letters did represent in the judgment of Dionysius the spoken word; and if Dionysius so conceived of them, the whole tradition not of Alexandria only, but of ancient Greece also, was behind him.

---

[3] *γραμματική ἐστιν ἐμπειρία ὡς ἐπὶ τὸ πολὺ τῶν παρὰ ποιηταῖς τε καὶ συγγραφεῦσιν λεγομένων* (Uhlig p. 5: id., zur Wiederherstellung des ältesten occident. Compend. d. Grammatik p. 73).

[4] My reasons for leaving this phrase untranslated will be found in the last chapter of the whole book.

[5] This will be considered in detail in its proper place in Bk. ii. ch. i.

The same evidence, supported not very strongly by the second part, *ἐξήγησις κατὰ τοὺς ποιητικοὺς τρόπους*, likewise demonstrates that the form of the spoken word thus immanent in the letters was held to be λέξις or the product of art.

After what has been said in the former chapter, it is not necessary to point out that *γραμματική* and the art of interpretation as a division of annotation are one and the same. There is here another lost point of view, lost all the more completely, if it be admitted, as perhaps it should, that *γραμματική* did not concern itself with orators at all, and dealt with *συγγραφῆς* reluctantly.[6]

It is very manifest that *γραμματική* is merely the business of any *γραμματικός*. Except for parade, Dionysius would have made his meaning much clearer, if he had expressed it as it first took shape in his head. He might have called his treatise *περὶ γραμματικῆς* all the same without twisting *γραμματικός* into *γραμματική*. His mind ran so—*γραμματικός ἐστιν ἔμπειρος . . . ἀναγινώσκει δὲ . . . καὶ ἐξηγεῖται . . . καὶ ἀποδίδωσι . . . καὶ εὑρίσκει . . . καὶ ἐκλογίζεται . . . καὶ κρίνει.* Knowing how his master set about exploring the word within the *γράμματα* and had taught him to explore it for himself, he sets down as the function of *γραμματική* the divers operations of the *γραμματικός* as they were performed in his own day by men of his own school. Herein lies the whole of the interest and instructiveness of this account of the interpreter's art. The garrulous Sextus Empiricus bamboozles himself after his fashion

[6] It is very tempting to consider the words *τε καὶ συγγραφεῦσιν* in § 1 1, and *ἢ συγγραμμάτων* in § 2 1 of the *τέχνη* as interpolations. They are completely ignored in the rest of the treatise which is concerned only with the poets. As an art and an instrument of instruction handled in the schools, *γραμματική* dealt only or in chief with the poets; but the men who professed this art drew their knowledge from many sources, rummaging everywhere for the means of interpreting the poets. They were prolific authors and compilers, critics of the written word, wherever they found it. I shall select as an instance of this activity their work upon Hippocrates. Its voluminousness is clear from many references in Galen's own *ὑπομνήματα* to Hippocrates, and in his *γλωσσῶν ἐξήγησις*. Erotian also, writing somewhere about 100 A.D. (Klein's ed. pp. xi ff), declares that not one of the "heroes" neglected Hippocrates (p. 32 7 ff), and from what he says about them, it is manifest that in expounding Hippocrates they desired also to obtain from him or through him knowledge to be used in the schools, more especially in connection with the third division of *γραμματική* (31 4). Incidentally a study of Erotian is of use as showing the ways in which scholia and lexica sometimes took shape. Klein proves that the form in which Erotian's work is now known is due to an epitomator and alphabetiser. Moreover, before it was thus mutilated, the *συναγωγή* was used for garnishing the text of Hippocrates with adscripts:—"laciniae ex genuino Erotiani lexico in scholiorum formam redactae singulis quibus inserviunt locis adscriptae sunt" (p. xviii).

with the various definitions of γραμματική, but they could not do other than vary with the views of the commentator's business current at different times or in different schools at the same time; and in the three centuries and more which part Sextus from Dionysius, γραμματική had travelled wide and taken cognizance of many different races, dropping on the road some of its primitive simplicity and directness of manner.

Notwithstanding the alteration in the meaning of γραμματική produced gradually by loss and store in the lapse of centuries, which will partially declare itself as this study of the commentaries upon the several plays progresses, the Alexandrian doctrine had so exuberant a vitality that the existing scholia to any Greek tragedy or comedy, differing as they ordinarily do in many respects from those to any other comedy or tragedy, always contain certain elements, which can best be classified, whatever their pedigree, by means of the first five in its six divisions. The reason why it seems to me wise to eschew the sixth will be given in its proper place; but with the other five a very large part of this book will be intimately occupied. The doctrine, in truth, is not Alexandrian; it is Greek. It was to some extent formulated and systematised in the Alexandrian schools, but its vigour and durability came to it from better Greeks than the Alexandrians, from Greeks who interpreted the Greek poets to Greeks, and not to Gentiles.

Round this conception as a core grew other conceptions, some of them just as unfamiliar now as is the original conception itself, but others surviving still, and manifesting in old age energy only less mischievous than that which possessed them in their youth.

There was another art besides γραμματική, which busied itself with the spoken word, namely, ῥητορική, or the art of public speaking. It was possible from the first that the one art should contaminate the other. In one part of their business both dealt with the same thing, λέξις. Moreover, even in its beginnings, the practisers of the younger art claimed for some of their doctrine aid and countenance from those who had preceded them in the artistic use of speech, the very poets whom γραμματική adventured to interpret.

There was, however, in intention so vast a difference between the two arts that in a perfect world they might and should have

remained apart, each inhabiting its own field, secure against trespass from the other.

The business of *ῥητορική*, so far as it had to do with language as distinguished from the "things" upon which language exercises itself, was to teach men how to discover the resources of their mother tongue, the one language in the world that deserved the name of language; then with a fine assurance, by charm of manner and by address, with a knowledge of human nature and a faculty for reading the heart and temper of any audience, with a shrewd knack of judging which pose is dramatically right, the passionate, the violent, the solemn, the humorous, that of injured innocence or of ingenuous simplicity; last of all, if for these things they could compel speech to serve them, still to demand from speech something more, requiring it to support them at every point, and throw itself with the rhythmic and majestic movements of a disciplined body, each word in its place performing its proper work, into the form best suited to press or repel attack, and on the main issue to make victory certain or defeat less ruinous.

To an art such as this the training provided by the older art, which proceeded methodically to recover from the letters the living speech of the poets, was well fitted to be preparative. The elder art laid stress upon the proper management of the voice to convey emotion and sentiment in all their phases, upon the ordering of the words as producing a music accommodated to the things with which they dealt. It sought to realise vividly the situations imagined by the poets, and the manner in which the imaginary persons were affected by these situations and by each other, to realise also the persons themselves as acting or speaking consistently with truth to nature. Moreover, it studied in painstaking detail the various ways in which the poets had turned speech to their purpose as a sculptor turns clay, and impressed their will upon it. The end of *γραμματική*, it is true, differed in nature from the end of *ῥητορική*. It undertook to expound, not to make poets,[7] whereas *ῥητορική* professed to do

[7] Not a few of the *γραμματικοί* "Graeca carmina pangunt quae neque Graeca sunt neque carmina"; but even these would have been in their time the most eager to contend that poets are born, not made. Latin grammatici also believed themselves to be Latin poets (Suet. *de grammat* 4 and 23). As for Caecilius Epirota said, ib. 16, to have been addressed as "Epirota, tenellorum nutricula poetarum," the context shows that he was only the wet nurse of suckling poets. The learning accumulated by those commentators and communicated in schools did greatly affect poetry, as did also to a less degree the academic influence of the rhetorici.

all that an art could to make men expert speakers, and competent to win influence and honour in a community so organised that oratory was the most direct road to power of every kind. But notwithstanding this difference in intention, the one art, just so far as it attained its end, made young men better able to derive advantage from the other.

It was, however, for a very brief period that the art of rhetoric had any right to claim importance in the state. Before γραμματική had even arrived at maturity, rhetoric was past its prime, and had been compelled to resign its place as a force in the world of affairs. Henceforward, so far at least as Greece was concerned, it was to amuse society in the public lectures of its itinerant professors, or to serve it as an underpaid drudge in the courts of law and in the schools.

It is with the purely academic side of rhetoric that a classifier of scholia has to do. Its early glories concern him only as they happen to explain the elaborate completeness of the art, and to excuse the arrogance of its practitioners, who, unabashed by its degradations, went on comporting themselves as though the world must be brought to a stop without them, when in reality their system was a body of rules for which it was no longer possible to find legitimate work.

One thing at least the rhetors did well. They taught composition to the young by a method[8] which, in principle, might be advantageously followed now, proceeding from simple fables to themes more difficult, and requiring the written exercise to be committed to memory and rendered viva voce with appropriate gestures and in appropriate tones; for to the end the rhetorician stuck in theory to the tradition that his business was with the spoken word. These preparative exercises, however, they despised, perhaps because they were the most useful part of their work, and they looked to the grammaticus to undertake them. In order to redress the balance, they themselves, when weary of scanning the Ten for illustrations of the rules of rhetoric, or sick of studies in fictitious suits or in lectures for public or social occasions, took the air in the demesne of grammatica, and observed what profit the poets had got from rhetorical practice.[9]

[8] See note A at the end of this chapter.

[9] The earlier rhetoric used the poets, and to a less degree the historians, to illustrate and enforce conclusions independently reached; the later, the purely academic, rhetoric sees no difference in kind between them and the Ten. In the one case, the practice of the poets is noted

But, of course, when any commentary by virtue of general style, of selection of points to annotate, of terminology, and the like, declares itself to be rhetorical, there is still no telling how it took this colour, whether at the hands of a professed rhetorician or of somebody who was both grammaticus and rhetor. There are commentaries too, in which the rhetorical element amounts to little more than the marking of *γνῶμαι* suited for exercises or of passages that might serve as models for a composer of themes who, having "done" his *μῦθοι, διηγήματα, χρεῖαι,* and *γνῶμαι,* had been advanced to *ἐγκώμια, ψόγοι, ἐκφράσεις, συγκρίσεις,* and the rest.[10] When this is the case, the concocter was probably a grammaticus who considered the preparative exercises to be his concern.

Whether rhetoric in its academic form was a good thing or a bad thing for mankind, is not at all an easy question to answer. On the one side, it helped to keep alive an interest in the Attic orators, and to preserve in one shape or another some sound criticism connected with them that might otherwise have been lost; doing in fact for the orators and incidentally for prose what grammatica did for the poets and for prose too to some extent. On the other side, the activity of rhetoric was in one important direction plainly mischievous. A time came when the Greek language would have assumed an entirely new phase from which it might have emerged again with fresh capacity for growth. It was the influence of rhetorical doctrine more than anything else which to this language of all languages denied the opportunity of

as indicating that the rules of rhetoric accord with the promptings of nature; in the other, it is treated as the product of the rules themselves. In rhetoric as in grammatica certain stock quotations are always recurring—the Epigoni have no confidence in themselves,—and many of these were first contributed by Aristotle. When this is so, it is easy to compare Aristotle's way of employing them as illustrative of rhetoric with the later habit of regarding them as originated by rhetoric. The art had almost lost touch with nature altogether; the hoarded treasure of stock quotations proves as much. It was at home only in schools and lecture-rooms.

[10] What portentous rubbish this kind of comment may be, will be seen from these scholia to Aeschylus:—PV 144 *ἀκοιμήτῳ ῥεύματι*: — *πολυκοιμήτῳ, ἠρεμαίῳ· ἵνα τὸν ἀκαλαρείτην δηλώσῃ· ὃ δὲ ὑδάτων ἐγκώμια· τὸ ψυχρόν, τὸ λευκόν, τὸ ἡδύ, τὸ ἠρεμαῖον τῆς ῥεύσεως*: ScT 411 *πάνυ ῥητορικὸς ὁ Αἰσχύλος· ῥητορικὸν δὲ λέγω ὅταν τις ῥητορι<κὸς> λόγος <ᾖ>, ἤτοι (ὅταν τοῖς ῥήτορσι λόγος ἤτοι* MS) *ἐπαινετικὸς ἢ ψεκτικὸς περί τινων β <καὶ> τοῦ μὲν ᾱ εἶπε ἔπαινον ἢ ψόγον, παραλείπῃ <δὲ> τι τοῦ ἐπαίν<ου ἢ ψόγ>ου . . . .> πανηγυρικὸν δὲ καὶ ὁριμὺ περὶ τοῦ Τυδέως λέγων οὐκ εἶπεν ὅτι <γί>γας ἐστὶν <ἢ> γίγασιν ὅμοιος* (Heimsoeth: *πᾶς ἐστὶ γίγασιν ὅμοιος* MS), *Καπανέα δὲ ἐγκωμιάζων καὶ τὸ μέγεθος αὐτοῦ φησὶ "γίγας ὃδ' ἄλλος." φαίνεται οὖν ὅτι ἐνέλιπεν ἐν τοῖς περὶ Τυδέως εἰπεῖν ὅτι γίγας ἐστὶν ἢ γίγασιν ὅμοιος.* See also at Per 854 ff: Ag 655 ff.

It was usual to mark *γνῶμαι* in the tragedians by writing *γνώμη* against them in the margin. This originated perhaps in the schools.

regeneration. The slough was never cast by a natural process affecting Greek speech as a whole; the transformation was never completed. By right of long user the rhetoricians could control the entire field of education, and they had a vantage ground there from which they fought against nature. Nature being assured of her revenge allowed them to have their way during those centuries in which, if left to herself, she would have ordered the dissolution of the old speech in such a manner that it must have ended in the birth of a new. Reckless of consequences the rhetoricians taught "the educated" to prefer to the legitimate vulgate of the day a language made up by their own pride and perversity, pride in dead words and departed constructions; perversity in the preferring of a contemptible erudition to thought and reason.

When this drift in opinion was set and had begun to carry all before it, thoughtful men foresaw the devastation that it must work. The moral Plutarch did what he could to stem it, and eager Galen, a far greater man than Plutarch, strove to turn it.[11] But the rhetoricians had their desire. They strangled thought and science with strings of dainty words; then their art perished from sheer want of matter on which to expend itself.

There are, therefore, two other points of view which everybody who would judge scholia equitably, must recover as well as he can from the obsolete past and deliberately make his own for the

[11] Plut. *περὶ τοῦ ἀκού.* 9 = Mor 42 C = 140, especially:—*ταῦτα γὰρ τὰ νοσήματα πολλὴν μὲν ἐρημίαν νοῦ καὶ φρενῶν ἀγαθῶν, πολλὴν δὲ τερθρείαν καὶ στωμυλίαν ἐν ταῖς σχολαῖς πεποίηκε, τῶν μειρακίων οὔτε βίον οὔτε πρᾶξιν οὔτε πολιτείαν παραφυλαττόντων ἀνδρός, ἀλλὰ λέξεις καὶ ῥήματα καὶ τὸ καλῶς ἀπαγγέλλειν ἐν ἐπαίνῳ τιθεμένων, τὸ δ' ἀπαγγελλόμενον εἴτε χρήσιμον εἴτ' ἄχρηστον, εἴτ' ἀναγκαῖον εἴτε κενόν ἐστι καὶ περιττὸν οὐκ ἐπισταμένων οὔτε βουλομένων ἐξετάζειν.* Galen penetrated by the scientific spirit detests even more than Plutarch what Plutarch calls the plague of *κηφῆνες σοφιστιῶντες* battening upon *τὰ ἀνθηρὰ καὶ τρυφερὰ τῶν ὀνομάτων καὶ τῶν πραγμάτων τὰ δραματικὰ καὶ πανηγυρικά.* Galen K 9 789 *τῶν ἡμερῶν τὴν φύσιν ἐξηγήσασθαι προὐθέμεθα, τοὺς σοφιστικοὺς λήρους ἑτέροις παρέντες οἷς οὐ τῶν ἔργων τῆς τέχνης φροντὶς ἀλλὰ τοῦ φλυαρεῖν ὥσπερ ἐπὶ μειρακίων διατριβαῖς*: 17 (1) 977 *οὐ γὰρ σοφιστικὴν παρασκευὴν πρόκειταί μοι παρασκευάζειν αὐτοῖς* (i.e. *τοῖς νέοις*) *ἣν ἐμίσησα διὰ παντός, ἀλλ' ἐπὶ τὰ τῆς τέχνης ἔργα κτέ*: 17 (2) 82 *σοφιστὴς μὲν οὖν ταῦτ' ἀναγνοὺς ζητεῖν ἄρξεται τίς τῶν Ἑλλήνων ὠνόμασε λίτρας ἢ τίς οὐγκίας, ἰατρὸς δ' ἐπιθυμήσει γνῶναι τίνα σημεῖα καὶ ἄλλα τὴν φλεβοτομίαν ἐνεδείκνυτο παρὰ τὴν ἐπίσχεσιν τῶν καταμηνίων· ἐκεῖνα τοίνυν ἐρῶ κἀγώ, τοῖς σοφισταῖς οἰμώζειν εἰπών, ὡς κτέ*: 19 60 *οὐ γὰρ δὴ τοῦτ' ἀξιοῦμεν ἡμεῖς ὅπερ ἔνιοι τῶν νῦν κελεύουσιν, ἅπαντας ἀττικίζειν τῇ φωνῇ κἂν ἰατροὶ τυγχάνωσιν ὄντες ἢ φιλόσοφοι καὶ γεωμετρικοὶ καὶ μουσικοὶ καὶ νομικοί, κἂν μηδὲν τούτων ἀλλ' ἁπλῶς ἤτοι πλουτοῦντές τινες ἢ μόνον εὔποροι· τοὐναντίον γὰρ ἀπαξιῶ μηδενὶ μέμφεσθαι τῶν σολοικιζόντων τῇ φωνῇ μηδ' ἐπιτιμᾶν· ἄμεινον γάρ ἐστι τῇ φωνῇ μᾶλλον ἢ τῷ βίῳ σολοικίζειν τε καὶ βαρβαρίζειν . . . τοιοῦτον δέω παιδείας τι μόριον ὑπολαμβάνειν τὸ ἀττικίζειν κτέ.* Galen was prepared to busy himself with what he calls *τὰπίτριπτα ταῦτα ὀνόματα* only so far as their meanings in any author must be accurately ascertained in order to get at his thought. It is the lie in the atticising of his day which revolts his scientific temper. See an admirable passage in his Thasybulus K 5 867.

time. It may be a pity that either point of view was ever taken, but taken they both were, and stuck to with plenty of determination, as though to abandon them had been downright treason to learning.

Both originated in the accident of history which deprived a young and vigorous art of its proper objects. Rhetoric correctly so called could thrive only in the kind of community which had given it birth, and such communities existed no longer. It was forced, therefore, to vent its energy in new directions.

In the first place, it took to the criticism of literature—the term need not be eschewed any longer—carrying into this field the methods and rules which had been devised for quite another purpose. How perversely[12] it sometimes went to work the scholia to more than one of the plays will show.

Secondly, it produced a monstrous theory of language which it imposed mercilessly upon the educated classes, making it impossible for anybody to say what he had to say in a natural manner. This was but the misapplying of a reasonable rule of rhetoric properly so termed,[13] but that did not mend matters.

As literary critic the academic rhetor is, for the most part, easily detected, but as purist, as despiser of the words which his mother taught him.[14] he is more difficult to track. It is certain that I shall set down to a grammaticus as expounder of obsolete words many a comment which is really the memorandum of some rhetor searching Aristophanes for fragments from the ancient speech to inlay in his own mosaic. There are scholia enough to show that some at least of the annotators were as ardent atticists as Phrynichus or Κειτούκειτος.[15]

[12] Sch. ven Eq 765 *τῇ μὲν δεσποίνῃ Ἀθηναίᾳ τῇ τῆς πόλεως μεδεούσῃ | εὔχομαι: — ἐντεῦθεν δοκεῖ μοι καὶ Δημοσθένης ὠφεληθεὶς τὸ προοίμιον εἰληφέναι ἐν τῷ περὶ τοῦ στεφάνου λόγῳ· φησὶ γὰρ οὕτως· "πρῶτον μέν, ὦ Ἀθηναῖοι, τοῖς θεοῖς εὔχομαι πᾶσι καὶ πάσαις κτέ"* — not an unfair example.

[13] Arist. *περὶ ῥητ.* Γ 5 1 1407 a 19 *ἔστι δ' ἀρχὴ τῆς λέξεως τὸ ἑλληνίζειν κτέ.* Compare this with Anna Comn. Alex. Pref. 1.

[14] Sch. Ac 207. See Longin. *τέχ. ῥητ.* Sp.-Ham. 1 (2) 189 ff. for a long list of attractive atticisms familiar to the student of scholia. Luc. *ῥητ. διδάσκ.* 16: Λεξίφ. 21. Lucian himself was only more adroit than the men with whom he made merry, knowing that *τῶν παλαιῶν ὀνομάτων τὰ μὲν λεκτέα, τὰ δ' οὔ*, and that the dancer on a rope must be careful in his footing. Many rhetoricians, Longinus among them, whether their first intention was to secure themselves against mistakes in usage (*χρῆσις*) or to assist others in the imitation of the ancients, compiled lists of *ἀττικαὶ λέξεις*. Works of this order, curtailed, mutilated, contaminated by the men whom they helped to deprave, have still to be thumbed in despair by the student of scholia.

[15] Athen. 1 2 d *Οὐλπιανὸς ὁ Τύριος ὃς διὰ τὰς συνεχεῖς ζητήσεις ἃς ἀνὰ πᾶσαν ὥραν ποιεῖται ἐν ταῖς ἀγυιαῖς, περιπάτοις, βιβλιοπωλείοις, βαλανείοις ἴσχυεν ὄνομα τοῦ κυρίου διασημότερον* Κειτούκειτος.

I have kept to the last a point which might have been treated in connection with the account of *γραμματική*, but in a book occupied with scholia, the term scholium itself and the point of view which determined its primitive signification are of sufficient importance to be given a place to themselves.

Nobody who listens with any attention to Dionysius when he describes his art can fail to apprehend that from first to last it proceeded viva voce.[16] In the schools in which the young received a general education preparative for life — *ἡ πρώτη παιδεία* or *μάθησις*, *τὰ πρῶτα μαθήματα*, *ἡ ἐγκύκλιος παιδεία* —the masters in *γραμματική* and in *ῥητορική* would have been held incompetent if they had read out what they had to say. Even for their pupils the test of intelligence and progress was ability to repeat correctly by word of mouth what they had been taught, and he who could only write it down was thought to be stupid or lazy or ill-taught.[17] Text-books (*εἰσαγωγαί*), no doubt, there were from which to learn rules of accidence, definitions of *τρόποι*, of *μῦθος*, *θέσις*, etc., and the ways of manipulating them; but neither the interpreter of the poets nor the composition master, whatever he may have done at home or in a library, could have ventured to bring into school more than his method and his memory. When the one would show his more advanced disciples how a speaker ought to tackle a "problem" in any of the kinds which his art distinguished, he did so without notes, just as if he were pleading in a court of law or debating in the senate a question of public policy, praising, blaming, criticising in downright earnest some notable person, some sentiment, custom, prejudice, creed. When he taught the principles and "methods" of his art, this also was done by means of lectures spoken, not read; and one of the names for such a lecture is *σχολή*.[18] As to the other, the expounder of poets, any point of learning that in pursuing the method prescribed by tradition he might draw from his store to interpret or to misconstrue, to enliven or to smother, to illustrate or to perplex

---

οὗτος ὁ ἀνὴρ νόμον εἶχεν ἴδιον μηδενὸς ἀποτρώγειν πρὶν εἰπεῖν "κεῖται ἢ οὐ κεῖται;" κτέ.

[16] See Note B at the end of this chapter.

[17] Galen K 5 65 *ὅστις δὲ φύσει συνετός ἐστι καὶ μέχρι τούτου γοῦν ἐγυμνάσατο κατὰ τὴν πρώτην παιδείαν ὡς, ὅσα περ ἂν ἀκούσῃ, μάλιστα μὲν ἀπὸ στόματος αὐτίκα δύνασθαι λέγειν, εἰ δὲ μή, γράψαι γε δύνασθαι, βοήθειαν ἕξει τοῦτον τὸν λόγον.*

[18] The word was also applied to any discourse upon a philosophical or a literary subject whether delivered in the schools or in public, and even to dissertations which made no pretence to improvisation.

an author, received for name the corresponding diminutive, being entitled a *σχολή* in miniature, a dwarf discourse.

Like *σχολή* itself, *σχόλιον* has something of the cut and air of slang. It has found its way, however, into respectable authors,[19] whereas the answering verb *σχολιάζειν*, which must have been heard in school far oftener than any of its more dignified analogues (*ἐξηγεῖσθαι, ἐξαπλοῦν, ἀποδιδόναι*, etc.), has not been so fortunate as its compeer *σχολάζειν*, and so far as I can discover, does not happen to occur at all early.

The inferior *γραμματικός* in his viva voce instruction may have done no more than retail with proper gravity and confidence what he had himself been taught at school, refreshing his memory before the lesson by the notes (*ὑπομνήματα*)[20] which he had taken then. The more earnest or ambitious might read in a public library, or buy, or borrow, one or other in the scores of copious and detailed commentaries (*ὑπομνήματα*),[21] compiled by considerable scholars upon the author whom he happened to

[19] The jargon current in schools and universities perhaps took longer to get into serious literature then than now. The first certain instance of *σχόλιον* signifying "comment" or "note" is in Galen K 18 (2) 847 *τὰ δ' ἔξω τῆς τέχνης περὶ τὴν λέξιν ἔτι πλείονα σχόλια* = "Of notes concerned with the language unconcerned with the art (of Hippocrates) there are more still (in the commentators)." It is conceivable that in Cicero, or rather in Atticus, (ad Att 16 7), *σχόλιον* may have this meaning. If so, it would be a note in the form of a query, viz. *ζητεῖται διὰ τί ἐκ τῆς πόλεως σὺ ἐξῆλθες*. But the natural meaning there is "a short disquisition" upon a definite issue. Cicero himself uses *ἀπολογισμός*, in Latin "defensio":—"Graviora quae restant: 'Velim *σχόλιον* aliquod elimes ad me, oportuisse te istaec facere.' Itane, mi Attice? Defensione eget meum factum, praesertim apud te, qui id mirabiliter approbasti? Ego vero istum *ἀπολογισμὸν συντάξομαι*, sed ad eorum aliquem quibus invitis et dissuadentibus profectus sum. Etsi quid jam opus est *σχολίῳ*? etc." It is the diminutive of "schola" as schola is used in ad Fam 9 22—"Habes scholam Stoicam": and Tusc 3 81. In Galen's contemporary Lucian (*βίων πρᾶσις* 23 = 563), though his exact meaning is uncertain, *σχόλια* almost certainly signifies—*νῦν γὰρ λουκιανίζει ὁ Χρύσιππος*—"paltry Stoic moralisings." It is this sort of denotation to which Hesych. calls attention in—**ΣΧΟΛΙΑ**:—*σεμνολογήματα* (cp. Phot. and Suid.). As sometimes with *σχολή* (lecture, disquisition) and *σχολάζειν* (to lecture) there is here a certain suggestion of theory and unprofitableness, which would also be present in the other signification of *σχόλιον*, if it were schoolboy slang.

There is probably no immediate connection between *σχόλιον* and such phrases as *σχολικὰ ὑπομνήματα, σχολικαὶ σημειώσεις*. "notes or commentaries originating in the schools or intended to be used in preparing school lectures."

[20] The young Cicero writing from Athens to Tiro (ad Fam 16 21) says:—"Sed peto a te ut quam celerrime mihi librarius mittatur, maxime quidem Graecus; multum mihi enim eripietur operae in excribendis hypomnematis." His father before him took notes and made "copy" of them afterwards, Quint. 3 6 59. Any such "puerorum commentarii" (Quint. 2 11 7) were of course *σχολικὰ ὑπομνήματα* just as much as a great commentary upon a play, an epic poem, an oration, an historical or scientific work. Scholia occur which suggest a young Cicero taking notes—sch. ven Pa 289 *στοχάζεται* (i.e. *ὁ γραμματικὸς ὁ σχολιάζων*) *ὅτι εἴη ἂν διαμνημονευόμενος περὶ Δάτιδος τοῦ Πέρσου ὅτι εἰπέν ποτε παρά τινα συνουσίαν "ἥδομαι καὶ χαρίζομαι" ἑλληνίσαι τι θέλων· καὶ γὰρ καὶ παρὰ παλαιοτέρου τινὸς ἐμφαίνεται.*

[21] See note C at the end of this chapter.

study at any time with and for his pupils. Galen declares that not only were his commentaries read out as their own lectures by professors in medicine up and down the world, but that booksellers sold under his name works which he would have been ashamed to stand sponsor for.[22] What was done by a professor in medicine, who read his lectures from manuscript, was also done, it is certain, by any *ῥητορικός* or *γραμματικός* who might be at a loss, the one for scholae, the other for scholia, against the next day's lesson.

The great commentaries, from which the better *γραμματικοί* derived their knowledge, were too voluminous for space to be found for them on any margin. It is unlikely that text and *ὑπόμνημα* were ever written out together, ever formed one volume or roll, except in cases in which the text to be interpreted was so succinct that it hardly exceeded the customary lemmata; nor does the practice appear to have been frequent, so long as papyrus was in use, of placing on the margin epitomes of larger commentaries, though such epitomes were common enough. Jottings between the lines or on the margins there must always have been of an irregular and random sort,[23] but substantive commentary there rarely was.[24] On the narrow ribs which parted the columns

[22] K 19 8–11: ib. 17. The whole treatise *περὶ τῶν ἰδίων βιβλίων*, and not merely these passages from it, has a direct bearing upon the authority of scholia and the truth of the occasional ascriptions of groups among them to certain compilers.

[23] Galen refers often to the risk of corruption for the text (*ἔδαφος*, *ὕφος*) of a book from such jottings (*προσγραφόμενα*) in the margins (*μέτωπα*, *μετώπια*).—K 17 (1) 633: ib. 909. In the former of these passages the diminutive *μετώπια* is perhaps informing. The case which Galen more frequently supposes is of *προσγραφόμενα* by the author himself, Galen's idea of writing a book being that of Quintilian (10 3 32), plenty of room for the jotting down of chance ideas, alternative phrases, etc.—K 17 (1) 79 (where read *προσχόντων* for *παρασχόντων*): 18 (2) 875 (where read *ἐκγράφοντες τὰ διττῶς* and *ποτέροις ἄμεινον αὐτὸς ἑρμηνεύσει*). It is known from papyri what sort of notes their *μέτωπα* or *μετώπια* could take; and these also Galen refers to:—17 (2) 194. The proper word for writing such marginalia is *προσγράφειν*, and for incorporating them with the text is *παρεγγράφειν* (=*μεταθέναι εἰς τὸ ὕφος*, *τὸ ἔδαφος*=*ἐπιγράφειν τῷ συγγράμματι*=*προστιθέναι*), after which they became *παρεγγεγραμμένα*, *παρεγκείμενα*. The verb *παραγράφειν* has for scholia wholly different associations; and when *παρατιθέναι*, *παρατίθεσθαι* *παράθεσιν ποιεῖσθαι* (*παρακεῖσθαι*) are used they mean merely "to cite" or "quote," and have no reference to a margin. Valckenaer (Opusc 2 303) rightly gives their sense as "loca vel testimonia in medium proferre." *μαρτύριον*, *μαρτυρίας παρατ.*—Erot. Pref. 31 12: Galen Ἱπποκρ. Γλ. *ἐξήγ.* s.v. *ἀμοίη*: *χρῆσιν παρατ.*—Eust. 327: 378 15: 1915 10: *λέξιν*, *ὄνομα παρατ.*—Erot. 20 13: sch. ven V 234: Dion. Halic. 2 302 35. *τὸ Πλάτωνος παρατ.* and the like, very frequent in Athen. e.g. 2 60 E: 3 127 B: Plut. Mor 12 d: *περὶ ὕψ.* 23 3: sch. rav Pa p. 27 6: sch. ven Av 348: 988: 1283: V 1310: Eq 1150: Harpocr. s.v. Πυθαέα. Equivalents for it, especially with *χρῆσιν*, are *παράγειν* and *φέρειν*.

[24] For what may be an example see Amherst Pap xiij; but the evidence is hardly sufficient.

in an ordinary roll was space for little more than signs against particular lines to indicate that they ought to be annotated.[25] Copies containing such signs must have been useful to schoolmasters, but there is no evidence that they ever became common.

When in late days the margin of a sumptuous parchment book received the detritus from the mountain of ancient learning, things had become different altogether. It is unreasonable to suppose that this was done for any author suddenly in an instant.[26] It is far more likely that a custom had grown up gradually of setting down in the margin of each of the books ordinarily "done"[27] in school as much interpretative or illustrative matter as it would hold, and that this stuff, called scholia even then, was the mainstay of schoolmasters during some of the centuries in which the history of learning is most obscure. From the fourth century onwards the old method of *γραμματική* decayed rapidly. The books read in school, or indeed at all, became fewer every generation. Great commentaries, once easily accessible, must have perished even sooner than the texts upon which they were written. At some time within the long period when the fountain of knowledge was thus drying up, the marginal commentary now usually designated scholia became familiar. It was not, however, quite the same thing as is now understood by the name.

Where much is uncertain, one point stands out clearly, at least for the dramatists. The body of notes to each several play

[25] Forasmuch as the pre-Alexandrian traditional method for interpreting the poets was oral, and the Alexandrian who chiefly fixed and developed it believed that it would continue oral, and desired that it should, the aim was to perpetuate the doctrine by a memoria technica of symbols. To place a mark against a line was *παρατιθέναι* (in this case appropriate and right), or *προστιθέναι σημεῖον*, or *σημειῶσαι τὸν στίχον τῷ σημείῳ*. If any series of signs as complete as the six signs employed for Homer was ever used by any editor for any dramatist, it soon disappeared, and one mark only was at all frequent, the St. Andrew's Cross or Xi.

[26] See detached note D at the end of this chapter.

[27] For *πράττειν* "to study," "read," see Lobeck Aglaoph p. 567 note, who cites sch. Nic. Ther 7 *οὐδαμοῦ γὰρ τοῦτο εἶπεν Ἡσίοδος ἐν τοῖς πραττομένοις*: and Suid. s.v. *Ἀριστοφάνης—δράματα αὐτοῦ νδ, ἅπερ δὲ πεπράχαμεν ταῦτα* (our eleven plays in alphabetical order): and for *πρᾶξις* = "text," or "passage read," or "studied," "lesson," Marinus, V Procli c. 22 (*ἐξηγεῖτο τῆς αὐτῆς ἡμέρας ε̄, ὅτε δὲ καὶ πλείους πράξεις*: cp. ib. 9 *ἅπαντα πρὸς τοὺς ἑταίρους τὰ τῶν πράξεων ἀπεμνημόνευεν ἐπ' αὐτῶν λέξεων*). See also Mein. Hist Crit p. 560 on sch. Dion. Thr. BA 747 *ἐπίσημος δὲ Κρατῖνος ὁ καὶ πραττόμενος*: Tz ad Lyc p. 256 Mull. *κωμῳδοὶ πραττόμενοι Κρατῖνος Εὔπολις Φερεκράτης Ἀριστοφάνης καὶ ἕτεροι*. So *πράσσειν συλλογισμούς* to "do" syll. in Epict. Diss 2 17 27: and *πράσσειν εἰσαγωγάς* ib. 1 29 23: 2 16 34. See Krümb. Byz Lit ed. 2 p. 505. Anna Comn. Alex. quotes the Iliad twelve times or so, and the Od. once: Soph. Aj: Eur Hec: and inc. 969 N (which she may have got from Stobaeus): Ar. Nu.

by language, by manner, by intention, declares itself a separate entity. Of the Aristophanes scholia this is certainly true, and I have satisfied myself that in the main it is true also for Aeschylus, Sophocles, and Euripides. This will appear all the more extraordinary, when it is remembered that the method and principle of annotation are substantially the same for all the plays.

It is easy enough to understand how separate editions of single plays were afterwards combined to form a great library copy of all the plays known to exist at the time the copy was made. To account for the existence of the editions of single plays and their disparate character is a much more difficult matter. Once the fact is admitted, an explanation for it is of no great consequence. Perhaps no two minds would be satisfied by the same explanation. For myself, after much beating about, I am for the present content with the following solution.

The marginal commentary to a single play was only an old thing in a new guise. The *γραμματικοί*, as I have said already, had not all read in libraries. Even when their art flourished best, they had often based their lecturettes upon notes which they had themselves taken down in school from their master's mouth. Many of these notebooks (*σχολικὰ ὑπομνήματα*) must have existed and circulated, some reasonably full and accurate, others faulty and incomplete, as the lecturer was learned or capable, foolish or ignorant, and as the note-taker did his work conscientiously or carelessly. Booksellers too, no doubt, found it profitable to supply commentaries, and were not very particular which scholar's name they attached to them. At one time in one place the name of Didymus might attract buyers, at another in another the name of Symmachus. It is improbable that complete commentaries were often bought. They were too cumbrous and costly for the ordinary schoolmaster. What he would buy at a time was rather some single roll containing the notes to one play or a small group of plays.

When the great towns had fine public libraries it mattered little what lies the booksellers told about their wares. The main current of learning was not corrupted; serious scholars could make sure of the works of their predecessors. But as interest in literature and in the old learning gradually died away,[28] and the

[28] This decay had been going on for some time. Galen's tone is not that of the "laudator temporis acti" when he says (K 19 9) *ὁ μὲν οὖν τοῦτ' εἰπὼν ἐπεπαίδευτο*

great libraries one by one disappeared, there was a ruinous break with the past. It can be no exaggeration to say that the most learned men in the fourth century, to say nothing of later centuries, had less knowledge of Greek literature and the traditional means for interpreting it than had been possessed in the second century by many a humble schoolmaster. Here is the clue, I believe, to the introduction of marginal commentaries, and the marginal commentaries in their turn furnish a clue to the mysterious circumstance that in a corpus of "scholia" the notes to each several play may have been compiled by a different man, and consequently that the corpus may easily comprise substantive commentaries separated from each other by a long interval of time.

It became convenient for the teacher to have a commentary —this was now called *σχόλια* as incorrectly as he was himself still spoken of as *γραμματικός*—written out on the margin of his text when he interpreted in school any of the *πραττόμενα*. How far the change in the ordinary writing-material from papyrus to parchment and the abandonment of the scriptural tradition which had lasted for many centuries made it easier for schoolmasters thus to alter their method, I cannot say; but undoubtedly the one innovation bore some sort of relation to the other. However this may be, it cannot be supposed that parchment books were so much less costly than papyrus rolls had once been that schoolmasters could now provide themselves with great codices containing many plays all furnished with marginal commentaries. What had happened was simply this. The papyrus roll containing the text of a single play which a *γραμματικός* had formerly brought into school, and the papyrus roll which he kept at home to prepare his *σχόλια* from, were now combined into one

---

τὴν πρώτην παιδείαν ἣν οἱ παρ' Ἕλλησι παῖδες ἐξ ἀρχῆς ἐπαιδεύοντο παρά τε γραμματικοῖς τε καὶ ῥήτορσιν· οἱ πολλοὶ δὲ τῶν νῦν ἰατρικὴν ἢ φιλοσοφίαν μετιόντων οὐδ' ἀναγνῶναι καλῶς δυνάμενοι φοιτῶσι παρὰ τοὺς διδάξοντας τά τε μέγιστα καὶ κάλλιστα τῶν ἐν ἀνθρώποις, τὰ θεωρήματα ἃ φιλοσοφία τε καὶ ἰατρικὴ διδάσκουσιν. ἦρκτο μὲν οὖν ἡ τοιαύτη ῥᾳδιουργία πρὸ πολλῶν ἐτῶν ἡνίκ' ἔτι μειράκιον ἦν ἐγώ, οὐ μὴν εἰς τοσοῦτον γ' εἰς ὅσον νῦν ηὔξηται προεληλύθει τὸ κατ' ἐκεῖνον τὸν χρόνον: cp. K 5 64 *ἔνιοι δ' αὐτῶν οὔτε ῥήτορος οὔτε—προχειρότατον δή τοῦτο—γραμματικοῦ διδασκαλίας τυχόντες φαίνονται, ἀλλ' οὕτως ἀγύμναστοι περὶ λόγους ὄντες ὡς μὴ παρακολουθεῖν οἷς ἀκούουσιν ὑφ' ἡμῶν λεγομένοις.* Theon perhaps about the same time says the same (Sp 2 59) *νῦν δὲ οἱ πλείους τοσοῦτον δέουσι τῶν τοιούτων λόγων* (philosophy) *ἐπαίειν ὥστε οὐδὲ τῶν ἐγκυκλίων καλουμένων μαθημάτων ὁτιοῦν μεταλαμβάνοντες ᾄττουσιν ἐπὶ τὸ λέγειν, καὶ τὸ πάντων ἀγροικότατον, ὅτι οὐδὲ οἷς προσῆκόν ἐστιν ἐγγυμνασμένοι ἐπὶ τὰς δικανικὰς καὶ δημηγορικὰς ἵενται ὑποθέσεις, τὸ δὴ λεγόμενον κατὰ τὴν παροιμίαν, ἐν πίθῳ τὴν κεραμείαν μανθάνοντες.*

parchment book in which the middle of each page was occupied by the text, while the margins, within and without, above and below, took either as much of the commentary as could be squeezed into them or as much only as the maker of the book thought fit to insert. This once done for any play, the new commentary, the marginal commentary, was liable to the same abridgements, contaminations, enlargements, the same sort of manifold tinkering as the separate commentary had formerly undergone, and got many a new face put upon it by subsequent scholars, who, like modern commentators, shaped existing materials to their own ends.

Inasmuch as the separate commentaries have all been destroyed[29] or lost, it is quite impossible to say how the body of scholia to any single play stands to the separate commentary out of which they were originally taken.[30] It may be that respectable scholia like those to the Birds or to the Oedipus Coloneus are not removed by any wide interval from their parent *ὑπομνήματα*. On the other hand, their excellence may be due to the accident that a good commentary had come in the way of the one editor and of the other; and refuse like the scholia to the Ecclesiazusae may represent just as nearly an immediate original.

That the separate commentary was sometimes at least slavishly followed seems to be indicated by the occasional presence in scholia of notes which are in place only in an ordered commentary embracing many plays.[31] A Didymus or a Symmachus to save himself trouble might very properly tell his readers to turn back to his notes on an earlier play for information to illustrate a later; but all commentators may not have followed the same order of the plays, and except in a public library or in a rich man's house the numerous rolls which made up any one of the ordered commentaries on Aristophanes were perhaps seldom found together. Hence from the first these references from one roll to another may always have been perplexing, and they became worse than perplexing when copied out into marginal scholia which formed with the text a substantive edition of some single play. There may have been, for all that anyone can say,

[29] Perhaps destroyed intentionally — Galen K 15 24 *καὶ μέντοι καὶ φθονεροί τινες ἦσαν οἳ κατακρύπτουσιν ἢ τελέως ἀφανίζουσι τὰ τῶν πρεσβυτ⟨έρ⟩ων βιβλία· τινὲς δ' ὑπὲρ τοῦ λέγειν ὡς ἴδια τὰ ἐν αὐτοῖς γεγραμμένα πράττουσι ταὐτό κτέ.* Compare the destruction of MSS. that had been used as "copy" by the early printers.

[30] Nobody is likely to be so rash as to argue from the Oxyrh. fragment of a *ὑπόμνημα* to Φ to the case of *ὑπομνήματα* to dramatic poets.

[31] See detached note E at the end of this chapter.

marginal commentaries embracing more plays than one, but so far at least as Aristophanes is concerned, the internal evidence is decisive for the view that each extant play has its separate commentator with peculiar tricks of expression and preferences or prejudices of his own. Accordingly the notes now under consideration cannot but be regarded as legible signs that marginal commentators, in spite of great diversity in manner, stuck pretty close notwithstanding to the actual matter with which they were furnished each by the commentator or the commentators from whom he derived the bulk of his "scholia."

Further, it is doubtful if notes which give references backwards or forwards can be reconciled now with any known order of the extant plays or with any one hypothetical order at all. They can best be explained on the supposition that the present corpus of scholia has been formed by juxtaposing mechanically just so many different books as there are extant plays, each book having a history of its own which, unless new evidence offers itself, is never likely to be explored by the ingenuity of man.

By whom and at what time any one of these marginal commentaries, each so dissimilar to its neighbours, was put together in the shape in which it is known, who indeed is to tell? It cannot be determined whether several different marginal commentaries to the same play existed once, or only the one commentary, that namely which in substance exists still. Nor even respecting the extant commentary can anything be ascertained before the time—and that time is not altogether certain—at which it was vouchsafed a measure of permanence and dignity by transference from some common book to a great library copy of all the plays that had survived till then.

LONGER NOTES TO CHAPTER II

A

ELEMENTARY EXERCISES IN *ῥητορική*

THE method alluded to in the text is best explained in Theon's *περὶ προγυμναστάτων* W 1 145 = Sp 2 59. Theon's date is uncertain—Suidas Θέων Ἀλεξανδρεύς, *σοφιστής*, *ὃς ἐχρημάτισεν Αἴλιος· ἔγραψε* Τέχνην, *Περὶ προγυμνασμάτων*, *Ὑπόμνημα εἰς Ξενοφῶντα*, *εἰς τὸν Ἰσοκράτην*, *εἰς Δημοσθένην*, *Ῥητορικὰς ὑποθέσεις*, *καὶ Ζητήματα περὶ συντάξεως λόγου*, *καὶ ἄλλα πλείονα* (= *πλεῖστα*). He was certainly later than Hermagoras and than Theodorus of Gadara (W 1 243 1 = Sp 2 120 18), and therefore hardly earlier than the end of the first or the beginning of the second century A.D.

Though Theon claims to have introduced certain new exercises, yet from his express statements and general tone as well as from Suet. de Rhet 1 (cp. Quint. 1 9) it is plain that the method was fixed long before. In outline, at least, it may be as old as the demi-disfranchisement of *ῥητορική*, perhaps older. The title *Χρεῖαι* given by Machon (end of second century B.C.) to the book in which he told in iambics apposite sayings of courtesans, loses some of its force, if the term had not then been familiar in schools. The word bears the marks of such a history, having all the appearance of academic slang. The traditional explanation that it signifies "utilities" (*εἴρηται δὲ χρεία κατ' ἐξοχήν, ὅτι μᾶλλον τῶν ἄλλων* (i.e. *γυμνασμάτων*) *πρὸς πολλὰ χρειώδης ἐστὶ τῷ βίῳ* Theon) is, I believe, an invention. What is required is a denotation appropriate to the kind of action or saying to which *χρεία* is ordinarily applied; for *χρεῖαι* are all *apposite* sayings or actions, things to the purpose, to the point, things adapted to the need and call of the situation, *τὰ πρὸς* or *εἰς χρείαν*, words or acts falling pat to the occasion in the nick of time. Would not *πρᾶξίς τις*, *λόγος τις*, *τῶν πρὸς χρείαν γενομένων* be abridged as of course to *χρεία* in the schools just as "apposite saying," "apposite action," would in English drop the substantive after a month's wear and tear?

In its extant form Theon's treatise is too good to have been much mishandled in transmission, although the order in which the exercises are stated has been altered, and the end may have been mutilated and curtailed. His aim is to give *ἃ πρὸ τῆς ὑποθέσεως* (= antequam ad controversiam fictam ventum est) *ἀναγκαῖον εἰδέναι τε καὶ ἐπιεικῶς ἐγγυμνάζεσθαι*. The training is not only advantageous to those who would become pleaders, lecturers, debaters, but serves generally, he believes, as a liberal education. Moreover, although in detail at least no rules are laid down for them, yet reading,

recitation, composition, and paraphrasing, go on simultaneously with the definite rhetorical exercises in writing. Reading, as Apollonius of Rhodes[1] says, or some other of "the Elders," is the daily food of style; recitation is an easy way to enter into other men's labours; composition is to the student of style what the copying of masterpieces is to the painter; paraphrasing is an admirable means for learning how to arrive at variety in the expression of thought. Later, when by these and by the regular exercises in writing, the natural powers of the pupils have been developed and the habit of expression has been formed, they will be practised in handling a subject in all its details from every point of view, and more especially in the methods for refuting formal arguments.

In the exercises the master will proceed gradually from what is easy to what is more difficult, taking the easiest parts of the easiest exercises first, and reserving the more difficult parts until the method of dealing with them has been learnt by practice in a later exercise. There are ten προγυμνάσματα, viz., those concerned with (1) χρεία, which includes γνώμη and ἀπομνημόνευμα: (2) μῦθος: (3) διήγησις: (4) τόπος: (5) ἔκφρασις: (6) προσωποποιΐα: (7) ἐγκώμιον (including its opposite ψόγος): (8) σύγκρισις: (9) θέσις: (10) νόμος. It would seem that Theon was the first to place ἐγκώμιον among the determinate προγυμνάσματα (Sp 2 61 23).

NOTE.—The division preferred by later rhetoricians is less logical. They single out one of the processes, ἀνασκευὴ καὶ κατασκευή, applicable to the treatment of many themes, and make of it a separate exercise, whereas Theon very properly prefers to hold it in reserve for a time, and then return with it to attack the earlier exercises. Thus Hermogenes makes the προγυμνάσματα twelve by treating γνώμη separately, and adding κατασκευὴ καὶ ἀνασκευή: Aphthonius, fourteen by treating ἀνασκευή as distinct from κατασκευή, and ψόγος from ἐγκώμιον. Both Hermogenes and Aphthonius prefer the name ἠθοποιΐα to προσωποποιΐα.

After the Preface comes the Treatise itself which is entitled **περὶ τῆς τῶν νέων ἀγωγῆς** ἐν ᾧ καὶ περὶ τῆς παρὰ τοῖς παλαιοῖς χρήσεως τῶν προγυμνασμάτων.

After premising that the teacher is of course expert in all the processes of his art Theon makes to him suggestions—how to select passages from the ancient orators, poets, and historians for his pupils to commit to memory and recite so as best to be helped thereby in their written exercises, and how to direct their reading of authors to the same end.

Then follow observations upon the way in which pupils should be gradually brought forward in the art of composition. The teacher should begin by reciting to them a sample of his own making of the theme—χρεία, μῦθος, or the like—to which they are come, and require them to reproduce it in writing as best they can. When they can write, that is, can imitate the ancients for themselves, he should be ready with hints and good advice, in what order the heads should be taken, the argument put, where a digression is in place, where a point should be laboured; he should indicate what pose of sentiment or feeling, what cast of thought, is the best to assume in the treatment of a particular theme; he should make much of the order in which they place the words, and instruct them how faulty orders can be

[1] Probably not Apollonius Rhodius, but the rhetorician of Cicero's time.

avoided, and how in speaking about coarse things they may contrive not to offend the ear—

> Immodest words admit of no defence,
> For want of decency is want of sense.

The correcting of exercises requires tact. At first none but the most flagrant faults should be pointed out; or the pupil will be discouraged. Nor is it enough to point a fault out. The master cannot do less than hint at the cause of the fault, and suggest a way to amend it. A better plan still is to make the ancients themselves correct the pupil. He may be set to write on a theme handled by some great writer in the past, and then be given the passage to read over and compare with his own effort.

A wise teacher will study the aptitudes of his pupils. A strong natural bent he will make the most of; deficiencies he will try to remove.

In exercises of every kind the manner of delivery appropriate to each subject must be taught very carefully.

The rest of the treatise consists in minute directions how to tackle each of the ten exercises, play with it, vary it, confirm it, upset it, combine it with others, and so on—directions clear, full, informing, a better introduction to the academic rhetoric than can be found elsewhere.

One perversity, however, vitiates the whole. For Theon as for all the rhetoricians of his day (Lucian *ῥητ. διδάσκ.* 9 ff.) the art of composition was the art of imitating (*μιμεῖσθαι, ζηλοῦν*) the ancients in vocabulary, in syntax, in expression generally. The word *ζῆλος*, common in later Greek for "style," was by his day sometimes used in this sense (Strabo 14 1 41 = 648 : Plut. V Ant 2) although perhaps contemptuously, a point of view also taken in *κακόζηλος* and *κακοζηλία* (Lucian *περὶ ὀρχ.* 82 = 313 : Galen 18 (1) 179 : Demetr. *περὶ ἑρμ.* 189 : 238). Theon's doctrine of style is sedulous imitation of the heroes—*ἡ δὲ ἀνάγνωσις τροφὴ λέξεώς ἐστιν· τυπούμενοι γὰρ τὴν ψυχὴν ἀπὸ καλῶν παραδειγμάτων κάλλιστα καὶ μιμήσομεθα.* Upon this his system of instruction turns.

Another point stands out. When the exercises first took shape, they were plainly intended to be preparative to a wider and more exact training that should itself be preparative to public speaking in all its three branches; but by Theon's time it had taken a form which was almost obtrusively literary and educative in a general way. Theon speaks of these extrinsical advantages of the exercises and their viva voce accompaniments in terms which leave no doubt respecting the importance attached to them by the public sentiment of his time. Rhetoric is become primarily academic, not only a training for any literary profession, but a liberal education—*πάνυ ἐστὶν ἀναγκαῖον ἡ τῶν γυμνασμάτων ἄσκησις οὐ μόνον τοῖς μέλλουσι ῥητορεύειν, ἀλλὰ καὶ εἴ τις ἢ ποιητῶν ἢ λογοποιῶν ἢ ἄλλων τινῶν λόγων δύναμιν ἐθέλει μεταχειρίζεσθαι· ἔστι γὰρ ταῦτα οἱονεὶ θεμέλεα πάσης τῆς τῶν λόγων ἰδέας, καὶ ὡς ἂν αὐτά τις ὑπάγηται τῇ τῶν νέων ψυχῇ, ἀνάγκη τὸν αὐτὸν τρόπον καὶ τὰ πάντα ταῦτα συμβαίνειν* Sp 2 70 24: *ἡ προσωποποιΐα δὲ οὐ μόνον ἱστορικὸν γύμνασμά ἐστιν, ἀλλὰ καὶ ῥητορικὸν καὶ διαλογικὸν καὶ ποιητικόν, κἂν τῷ καθ' ἡμέραν βίῳ κἂν ταῖς πρὸς ἀλλήλους ὁμιλίαις πολυωφελέστατον, καὶ πρὸς τὰς ἐντεύξεις τῶν συγγραμμάτων χρησιμώτατον. διὰ τοῦτο πρῶτον μὲν Ὅμηρον ἐπαινοῦμεν ὅτι οἰκείους λόγους περιτέθεικεν ἑκάστῳ τῶν εἰσαγομένων προσώπων, τὸν δὲ Εὐριπίδην*

καταμεμφόμεθα ὅτι παρὰ καιρὸν αὐτῷ Ἑκάβη φιλοσοφεῖ Sp 2 60 22. What a multitude of tedious, lackadaisical scholia the last sentence calls back!

B

VIVA VOCE TEACHING IN SCHOOLS

Professional jargon, particularly that current in schools and colleges, is often ill-preserved. The dignified words like *ἐξηγεῖσθαι* are sure of permanence, but they are not so graphic and informing as slang, if only the slang can be recovered. By an accident one word in the common school lingo has been perpetuated by pertinacious use since the first century A.D. Cicero, it is true, in one of his letters uses *κατήχησις* in the sense of "education"—Att 15 2 "Sed quid aetati credendum sit, quid nomini, quid hereditati, quid *κατηχήσει*, magni consilii est"; but such an example is not quite conclusive. The early church, however, adopted this term from the old school slang, and for centuries it has been fossilised. The word *ἠχεῖν* being compounded with *κατά*, which, like *ἐπί*, has the power of converting an intransitive into a causative verb, conveys most significantly the noise produced in the schoolroom when a clause uttered by the master is repeated in chorus by his boys. The man makes them ring it out—a clause of the creed, a line from Homer, which by and by they must scan, and parse, and paraphrase, and hunt in for tropes, and obsolete words, and etymologies. Such was the original and precise denotation; but the meaning which the word carries in Cicero would seem to justify the belief that it was used for any sort of instruction, provided that it was conveyed, as I believe the better part of the instruction given by *γραμματικοί* was conveyed, by viva voce methods. When the interpreter of the poets had said his say upon the lesson, he would make sure that his hearers had listened—Arrian Epict Diss *β*, *ιθ* *οὐδὲν διαφέρω τοῦ γραμματικοῦ*. "Τίς ἦν ὁ τοῦ Ἕκτορος πατήρ;" "Πρίαμος." "Τίνες ἀδελφοί;" "Ἀλέξανδρος καὶ Δηΐφοβος." "Μήτηρ δ' αὐτῶν τίς;" "Ἑκάβη." "Παρείληφα ταύτην τὴν ἱστορίαν παρὰ τίνος;" "Παρ' Ὁμήρου· *γράφει δὲ περὶ τῶν αὐτῶν δοκῶ καὶ Ἑλλάνικος καὶ εἴ τις ἄλλος τοιοῦτος.*"

Now and again scholia actually preserve the master's question, or the pupil's answer, or both together—sch. ven V 1282 *ὄντινά ποτ' ὤμοσε*:—*τίς ὤμοσεν εἰ μὴ ἄρα ὁ πατήρ*; Ordinarily the note would have been expressed by *λείπει ὁ πατήρ*, or, as in another note to the same line:—*ὤμοσεν*:—*ὁ πατὴρ αὐτῶν Αὐτομένης*. Sch. Aesch. Supp 273 *ἀνῆκε γαῖα*: *τί ἀνῆκε*; *δρακόντων πλῆθος*: Ch 126 *πατρῴων αἱμάτων ἐπισκόπους*: *τί ἐπισκόπους*: sch. Eu. Or 63 *ἦν γὰρ κατ' οἴκους ἔλιφ' ὅτ' ἐς Τροίαν ἔπλει*:—*τίς ἔλιπεν*; *δῆλον ὅτι ὁ Μενέλαος ὅνπερ ἐξῆς ἐπάγει*: 1045 *ὦ ποθεινὸν ἥδιστόν τ' ἔχων τῆς σῆς ἀδελφῆς ὄνομα*:—*ποῖον ὄνομα*; *τὸ καὶ αὐτὸν καλεῖσθαι ἀδελφόν*: Ph 340 *ξένον τε κῆδος ἀμφέπειν*:—*ποῖον κῆδος*; *τὴν ἄτην ἣν ἐπηγάγου ἡμῖν· διὰ γὰρ τοῦ γάμου πολεμεῖς τὴν πατρίδα*: 402 *πῶς δὲ ταῦτά φησιν*; *ἢ τάχα . . . ἢ κτέ.* In the Λέξεις *ῥητορικαί* BA 197 ff. many explanations are introduced by such a query:—**ἀμορτὶ τί ἐστί**: *τοῦ καλάμου τῆς ἀνθήλης τὸ λεπτότατον κτέ*: and these

are concerned indifferently with *γλῶτται* (*λέξεις*) and the sundry forms of *ἱστορίαι*, in fact with all the wares in which *γραμματική* dealt.

It may be admitted that notes in this shape become more frequent in the later grammatici; but this is perhaps only one instance the more of the mechanicalness which took possession of all learning. It may be more correct, however, to put the point in this way.—In the ordinary scholia are represented the explanations and illustrations of the grammaticus himself as he lectured on an author, whereas notes in interrogative form are either salvage from the revision lesson by which the grammaticus tested what his pupils had learned from his lecture, or imply a change in procedure whereby the lecture disappeared and the instruction was conveyed, as is usual in schools now, by means of question and answer. (The modern method was completely established by the thirteenth century. See Krumb. Gesch. der Byz. Litt. pp. 579 ff. 2nd ed.)

The lexica will provide excellent examples of *κατηχεῖν* in the sense of "instruct" long before Cicero's day, but these add nothing to the significance of *κατήχησις* as used by Cicero for "education," and not for "instruction" merely.

There is another term from which a certain measure of confirmatory evidence may be drawn, namely *ἀποστοματίζειν* (abridged sometimes in later Greek to *ἀποστομίζειν* Hesych. s.v.: Theoph. Simoc. 2 16). Formed from the phrase *ἀπὸ στόματος* (as equivalent to *ἀπὸ μνήμης* (Tim. Lex: BA 436 33), to *μὴ διὰ γραμμάτων ἀλλ' ἀπὸ μνήμης* (BA 436 6), to *ἀπὸ γλώττης* (BA 436 9), or to *ἄνευ γραμμάτων* (Suid.)) *ἀποστοματίζειν* has the elastic properties of verbs in its class, and may just as well signify *τὸ ἀπὸ στόματος ἀξιοῦν* or *κελεύειν λέγειν* (Hesych. Suid.) as *τὸ ἀπὸ στόματος λέγειν*. The word occurs in Plato (Euthyd 276 c bis: 277 a) and in Aristotle (Soph El 165 b 31), in both cases plainly as a term familiar in the schoolroom; in Plato of the *γραμματιστής* and in Aristotle of the *γραμματικός*. Further, from Plato it is clear that *τὰ ἀποστοματιζόμενα*, or the things which the master *ἀπὸ μνήμης καὶ ἄνευ γραμμάτων λέγει*, the boys are expected *ἀποστοματίζειν* in their turn. Therefore it is not surprising that Phrynichus (BA 26 2), depending upon some passage or passages no longer extant, should actually record that *τὰ ὑπὸ τοῦ γραμματικοῦ ἀποστοματιζόμενα, ἐκεῖνα κἂν τῷ μέρει οἱ μαθηταὶ ἀπεστομάτιζον*, namely, when he says:—*ἀποστοματίζειν*:—*τὸ ἀπὸ στόματος ἐρωτωμένους ἐν διδασκάλου ἢ γλώττας ἢ ἄλλο τι τῶν μαθημάτων λέγειν*. Nor can there be any doubt that the master *ἀποστοματίσας τοῖς μαθηταῖς* (Plato) was said, when he came to hear the lesson, *ἀποστοματίζειν τοὺς μαθητάς*, i.e. *ἀξιοῦν ἀπὸ μνήμης λέγειν, κελεύειν ἄνευ γραμμάτων λέγειν*, or that the pupils were said *ἀποστοματίζεσθαι ὑπὸ τοῦ διδασκάλου* (Pollux). It accords with the history of the term that in Athenaeus, when a *ζήτημα ἱστορικόν* turns up, a *γραμματικός* admits that he ought to be able *ἀποστοματίζειν τὴν ἱστορίαν*—8 359 d *καὶ Πλούταρχος ἔφη Ῥοδιακὴν εἶναι λεγομένην ἱστορίαν ἣν ἐπὶ τοῦ παρόντος ἀποστοματίζειν οὐ δύνασθαι τῷ πάνυ πρὸ πολλοῦ ἐντετυχηκέναι τῷ ταῦτα περιέχοντι βιβλίῳ*: and in another place that Cynic *σοφισταί* are asked if they come to a good dinner *ὡς τὸν Διογένους Κεφαλίωνα ἀποστοματιοῦντες* (4 164 a). Indeed the economy of the *Δειπνοσοφισταί*, like that of its Latin mimic the Saturnalia, rests upon this ideal of learning, that the *γραμματικός* and the *σοφιστὴς ῥητορικός* should

be prepared *μὴ διὰ γραμμάτων ἀλλ' ἀπὸ μνήμης* to deliver either *σχολή* or *σχόλιον* on one or other of the endless points of interest or of debate, which arise in the study of the past, concerned with the customs, the fortunes, the literature, or the learning of the ancients, illustrating and confirming his conclusions by passages quoted memoriter from authors whom he has "come across."

How much posturing there was in all this is immaterial. Posturing or no posturing, it is certain that this was the ideal which the two arts held up for their practitioners, that in the one the *ἐξήγησις τῶν παλαιῶν*, in the other the *μίμησις τῶν παλαιῶν* should be *αὐτοσχέδιος, ἀπὸ μνήμης καὶ μὴ διὰ γραμμάτων*—Galen 18 (1 255 *ἐν μέντοι τοῖς αὐτοσχεδίοις λόγοις οἷς πολλάκις ἐποιησάμεθα παρόντων ἀνδρῶν πεπαιδευμένων ἐπιδέδεικταί τις ἡμῖν εὐπορία καθ' ὁμοιότητα τῶν εἰς τοὺς παλαιοὺς ἐξηγήσεων εἰρημένων*. As to *ῥήτορες* and *σοφισταί* the contention needs no proving that they were held to be bunglers, if they spoke *διὰ γραμμάτων*, and that they must have the air at least of inspiration, if they would be credited with oratorical genius. There is no need to determine whether the speech *περὶ τῶν τοὺς γραπτοὺς λόγους γραφόντων* (sic) *ἢ περὶ σοφιστῶν* is really by Alcidamas. There is no lack of evidence for the pose; nobody can read late authors without becoming familiar with it (see Ernesti Lex Rhet s.v. *αὐτοσχεδιάζειν*, and of the passages there cited more especially Lucian Pseudol 5: Philostr. Vv Soph 1 509; and Hermog. (Sp 2 440) *περὶ προσποιήσεως σχεδιασμοῦ*.

I have said already that some scholia read like snippets of viva voce exegesis. Many more are not so much *διεξοδικαὶ διδασκαλίαι* as *διδασκαλίαι κατ' ἐπιτομὴν γιγνόμεναι*, the jetsam or the salvage of exegetical lectures; and some at least of the lecturers, having been in like straits themselves, were aware that their predecessors found improvisation at times less harassing than the searching for information out of school, or believed dishonesty to be more profitable than the confession of ignorance. On such a point a Latin author may be securely quoted; for Quintilian if puzzle-headed, was thoroughly honest, and in what he says (1 8 21) of these infidelities he is to be trusted—"impudentissimo cuique pleraque fingendi licentia est, adeo ut de libris totis et auctoribus, ut succurrit, mentiantur tuto, quia inveniri qui nunquam fuere, non possunt." In scholia improvisation is often described by *σχεδιάζειν* or *ἀποσχεδιάζειν*—sch. ven R 78: Av 556: 873: V 544: 1169: with more blame implied by *πλάττεσθαι*—Pa 892: with less, by *ψεῦδος* (=error, *not* lie), *ψεύδεσθαι*—sch. rav and ven N 98: or by *ἀμάρτυρον*—sch. rav and ven Av 798: etc.

C

Ὑπόμνημα OR COMMENTARY

What is probably an accurate idea of the voluminousness and comprehensiveness no less than of the scope and intention of the greater commentaries on single Greek plays or on groups of plays may be got from the reading of Galen's *ὑπομνήματα* upon treatises by Hippocrates and his disciples. For the most part Galen disavows the purpose of dwelling further

upon the language of Hippocrates than is necessary for the full understanding of his medical and surgical doctrine, nevertheless he makes it clear incidentally that the commentaries by *γραμματικοί* were just as ample and thorough in their way as his own were in his. Whether they partook in his breezy good sense and hatred for shams and parade is another matter. In some of them at least the conception of the scope and the limits of verbal exegesis was no doubt as sound as Galen's—18 (2) 318 *πρὸ τῆς τῶν κατὰ μέρος ἐξηγήσεως ἄμεινον ἀκηκοέναι καθόλου περὶ πάσης ἐξηγήσεως ὡς ἐστιν ἡ δύναμις αὐτῆς ὅσα τῶν ἐν τοῖς συγγράμμασίν ἐστιν ἀσαφῆ, ταῦτ' ἐργάσασθαι σαφῆ· τὸ δ' ἀποδεῖξαί τι τῶν γεγραμμένων ὡς ἀληθές, ἢ ὡς ψεῦδος ἐλέγξαι, καὶ εἰ κατηγόρησέ τις σοφιστικῶς ἀπολογήσασθαι, κεχώρισται μὲν ἐξηγήσεως, εἴθισται δὲ γίνεσθαι πρὸς ἁπάντων ὡς εἰπεῖν τῶν γραφόντων ὑπομνήματα· καὶ νὴ Δί' οὐδὲν κωλύει καὶ τούτου μετρίως ἅπτεσθαι τὸν ἐξηγητήν, τὸ δ' ἀγωνίζεσθαι τελέως ὑπὲρ τῶν τοῦ γράφοντος δογμάτων ἐκπέπτωκε τὸν ὅρον (τοῦ ὅρου?) τῆς ἐξηγήσεως κτέ.* On the other side, Galen mentions some too familiar features of Greek interpretation—ib. 167 *ἀεὶ γὰρ μέμνησο τοῦ σπουδάζειν ἐπὶ τοῖς ὀνόμασι τοσοῦτον ὅσον εἰς σαφῆ δήλωσιν ὧν λέγομεν ἐξ αὐτῶν ἐστὶν ὀνήσασθαι, τὸ δ' ἐπεκεῖνα τοῦδε περιττὸν ἡγοῦ, τὸν χρόνον εἰς τὴν τῶν βελτιόνων σπουδὴν κατατιθέμενος*: ib. 12 (where he makes fun of the "rhetorical" interpreters who in the first sentence of Hippocrates, *Προγνωστικόν—τὸν ἰητρὸν δοκέει μοι ἄριστον εἶναι πρόνοιαν ἐπιτηδεύειν*—laid stress upon the *δοκέει μοι*)—*ἐκ περιττοῦ δ' ὡς πρὸς τὴν ἐξήγησιν καὶ πρὸς ἄλλο τι χρήσιμόν ἐστιν ὅσα λέγουσιν ἔνιοι τῶν ἐξηγητῶν εἰς τὸ τοῦ συγγραφέως ἦθος ὥσπερ κἀνταῦθα τὸ μέτριον ἐπαινοῦντος ἐν τῷ φάναι "δοκέει μοι ἄριστον εἶναι" κτέ*: ib. 526 he derides those who find fault with Hippocrates on the score of *ἑλληνισμός—πολλὰ δ' οὕτω λέγουσιν οἱ παλαιοὶ καὶ μάλισθ' οἱ λέγειν δεινότατοι, καταφρονοῦντες τῆς ὕστερον ἀσκηθείσης μικρολογίας ἐν τοῖς ὀνόμασιν. οὐχ ὡς οἱ μεταχειριζόμενοι προσαγορεύουσιν αὐτὴν ἀκριβολογίαν, οὗς εἰ μὲν σαφέστερον ἑρμηνεύοιεν τὰ τοῦ παλαιοῦ ἐκ τῆς τοιαύτης ἀκριβολογίας, εἴτε κυριολογίας ἐθέλοιεν ὀνομάζειν, ἐπαινεῖν προσῆκον, εἰ δ' ἀσαφῶς καὶ ταπεινῶς, ἄμεινόν ἐστι τὴν τῶν παλαιῶν ἀμέλειαν αἱρεῖσθαι.* Even the procedure of *γραμματική* is sometimes justly ridiculed, when it is misplaced. Galen has his sneer at its hunt for *μῦθοι* in interpreting Hippocrates –18 (2) 19 *εἰ μὴ ἄρα τις οὕτω πείθεται τοῖς μυθολογουμένοις ὡς νομίζειν ὑπὸ δαίμονός τινος μικροῦ καὶ νεογενοῦς λαμπάδας ἔχοντος καιομένας εἰς τοῦτ' ἄγεσθαι τὸ πάθος ἑνίους τῶν ἀνθρώπων*: and he shows the impatience of a man who deals with realities when he assaults the grammarians for squandering time and paper upon controversies concerning the correct accent of a word which nobody had used for centuries—ib. 517 ff. *ἄν τ' εἴπῃ τις ἀξιῶν προπερισπᾶν, ὡς ἂν ἐκεῖνος ἐθελήσῃ καὶ σὺ φθέγγου· καὶ πάλιν ἂν ἑτέρῳ συντύχῃς ὀξυτονεῖν ἐθέλοντι, καὶ αὐτὸς οὕτως πρᾶττε κτέ.* The dead hand grasped "the educated" so tightly that men of sense like Galen could do nothing against Herodians.

It is worth noting that Galen observes what is observable still in scholia, that the vigilance of commentators was apt to flag as their task proceeded—18 (1) 101 *πάντες σχεδὸν οἱ προγράψαντες ἐξηγήσεις τῶν Ἀφορισμῶν ἐν ἀρχῇ μὲν ἐπὶ πλέον ἐπεκτείνουσι τοῦ χρησίμου τὸν λόγον, ἐκλύονται δὲ προϊόντες ὥστε πρῶτον μὲν ἐπὶ τὸ χρήσιμον προϊέναι μόνον, εἶθ' ἑξῆς ἐλλιπέστερον τούτου, καὶ τελευτῶντες ἐσχάτως συντέμνουσι τὰς ἐξηγήσεις*

ὡς μήδ' ὅτι νόθοι τῶν ἀφορισμῶν εἰσὶν ἔνιοι καὶ προφανῶς ψευσθεῖς ἔτι παρακολουθεῖν· ἀλλ' ὥσπερ οἱ κάμνοντες ἐν τοῖς διαλόγοις ἐπινεύουσι πρὸς ἅπαν ἑτοίμως, οὕτω καὶ αὐτοὶ προσίενταί τε πάντας οὓς ἂν εὕρωσι γεγραμμένους ἀφορισμούς, εἰς ἔσχατόν τε βραχυλογίας ἀφικνοῦνται κατὰ τὰς ἐξηγήσεις αὐτῶν ἐπιλανθανόμενοι τῆς ἐν ἀρχῇ μακρολογίας (cp. ib. 161 : 173).

From the sequel of the passage just cited it is to be inferred that one part of the ideal of a ὑπόμνημα was that it should be sustained and explicit, and should shed light from all quarters on the author's meaning—πάσας ὁμαλῶς ποιήσασθαι τὰς ἐξηγήσεις ἐσπουδάσαμεν ἐστοχασμένας τῶν ἀληθῶν θ' ἅμα καὶ χρησίμων τῇ τέχνῃ, τῇ δ' ἑρμηνείᾳ μήτ' εἰς βραχυλογίαν ἐσχάτην συνηγμένας—οὐ γὰρ ὑπομνήματι τὸ τοιοῦτον ἀλλὰ συγγράμματι πρέπει—μήτ' εἰς μῆκος τοσοῦτον ὅσον ἐν ἀρχῇ τῶν ἐξηγήσεων ἐκεῖνοι πεποίηνται. Galen speaks here of commentaries the aim of which was to expound the scientific doctrine of Hippocrates ; but that does not diminish the value of what he says as evidence for the signification of ὑπόμνημα, particularly as his allusions to the commentaries of γραμματικοί suggest that in respect of volume they did not differ greatly from his own. Such a ὑπόμνημα of Φ has been partially preserved (Oxyr Pap ii. pp. 52 ff.), some columns of it almost entire ; and this confirms the evidence derived from Galen. If the author of the commentary πάσας ὁμαλῶς ἐποιεῖτο τὰς ἐξηγήσεις, his work when complete must have been almost, if not altogether, as long again as Φ itself.

D

THE SUBSCRIPTIONS IN THE VENETUS

In the venetus there are three subscriptions—

(1) to the N, the play second in order in this codex—κεκόλλισται ἐκ τῶν Ἡλιοδώρου· παραγέγραπται ἐκ τῶν Φαείνου καὶ Συμμάχου καὶ ἄλλων τινῶν.

(2) to the Av, the play fifth in order—παραγέγραπται ἐκ τῶν Συμμάχου καὶ ἄλλων σχολίων.

(3) to the Pa, the play sixth in order—κεκώλισται πρὸς τὰ Ἡλιοδώρου· παραγέγραπται ἐκ Φαείνου καὶ Συμμάχου.

There is a similar subscription to Eur. Or—πρὸς διάφορα ἀντίγραφα· παραγέγραπται ἐκ τοῦ Διονυσίου ὑπομνήματος ὁλοσχερῶς καὶ τῶν μικτῶν : and in one ms. another to the Med—πρὸς διάφορα ἀντίγραφα Διονυσίου ὁλοσχερὲς καί τινα τῶν Διδύμου.

These subscriptions are different in kind from that furnished by ven A for each of the books of the Iliad except P and Ω—παρίκειται τὰ Ἀριστονίκου σημεῖα καὶ τὰ Διδύμου περὶ τῆς Ἀριστάρχειον διορθώσεως καὶ ἐκ τῆς Ἰλιακῆς προσῳδίας Ἡρωδιανοῦ καὶ ἐκ τῶν Νικάνορος περὶ στιγμῆς.

The information which the three for Aristophanes purport to provide in regard to other than colometrical scholia, about which there is no question, seems at first sight to be—(1) The N is marginally annotated with extracts from the < > of Phaïnus and Symmachus and certain others. (2) The

Av is marginally annotated with extracts from the scholia of Symmachus and others. (3) The Pa is marginally annotated with extracts from Phaïnus and Symmachus. But Greek of this stamp is too indeterminate to be exactly informing. The words may also mean—(1) The N is marginally annotated according to the editions of Phaïnus and Symmachus and certain others. (2) The Av is marginally annotated according to the scholia of Symmachus and others. (3) The Pa is marginally annotated according to Phaïnus and Symmachus.

There is no telling, moreover, whether *τὰ Φαείνου καὶ Συμμάχου*, *Φάεινος καὶ Σύμμαχος*, represents two sets of notes or one, notes themselves *παραγεγραμμένα* or not, notes edited and re-edited for schools till the old name had lost most of its import, or a set of notes drawn direct from a commentary purporting to be by Symmachus and another purporting to be by Phaïnus, or drawn from a commentary based by Phaïnus upon Symmachus or by Symmachus upon Phaïnus. For *τὰ Φαείνου καὶ Συμμάχου*, *Φάεινος καὶ Σύμμαχος*, may denote either Symmachus-Phaïnus or Phaïnus-Symmachus, and may further allow of any measure of paring, tinkering, and cobbling by unnamed editors. Smith's Gibbon was Gibbon abridged into one small volume. It is still Smith's Gibbon though another editor has swelled it into two volumes. (See Schmidt, Didymi Fragm pp. 289 et al. : Naber ad Phot Lex p. 10.)

Symmachus is a sensible annotator mentioned by name more often in the scholia to Aristophanes than any other save Didymus, early also in date, perhaps as early as 100 A.D. (see v. W.-M. Herakles vol. i. p. 179), whereas Phaïnus appears by name in the Eq scholia only, and there as responsible for five comments, all foolish and one containing quite a late word. Nobody knows anything of him or need wish to know, except so far as a history of his career might throw just a little more light upon the vexed process by which the scholia became—what they are.

Even if it were known who Phaïnus was, and how he dealt with Symmachus, and what sort of Symmachus he had, the *ἄλλοι τινές* and the *ἄλλων σχόλια* would still have to be tackled for N and Av, while for Pa the question would be pertinent, How comes Symmachus to be less often named in the notes to this play than in the notes to any other of the nine which contain his name? Is this rhetorical commentator, whose manner differs so completely from each and all of the commentators to other plays, Phaïnus or Symmachus? If he is Phaïnus, how comes he to have learned so much Greek since he edited the Equites?

There is indeed nothing to be made of these subscriptions either for Aristophanes or for Euripides. Nobody knows who Dionysius was any more than who Phaïnus was; and for Euripides there is the "variorum" (*τὰ μικτά*), as for Aristophanes there are the *ἄλλοι τινές* and the *ἄλλων σχόλια* or the *ἄλλα σχόλια*. The problems presented by the notes to these three plays as by the notes to each of the rest must be attacked in other ways. It will become more and more evident as this inquiry proceeds that the scholia to each several play have a peculiar history of their own.

E

COMMENTS IMPLYING AN ORDERED COMMENTARY EMBRACING MORE PLAYS THAN ONE

This is a complicated business which cannot be disentangled in the off-hand fashion by which the quite untenable conclusion has been reached that the plays received their marginalia in this succession—Pl N R Eq Ac V Pa Av T Ec L. This of course is partly the offspring of another untenable conclusion, that the extant marginalia, scholia, or whatever the name they are called by, are in the bulk derived from the commentary of Symmachus.

A. In the first place, references to things said in the *text* of another play which for some reason the referrer imagines to be earlier than the play he annotates, are on a different footing from references to *comments* said by the referrer to have been already made by him upon the text of another play. References to the *text* prove nothing about the order of annotation. Even if the wording of the comment be such—and that is very rare indeed—as to furnish a clear note of time, it is necessary to discover further for each comment of this sort whether its maker had in his mind the chronological order of the plays or the order in which they came in some edition, or were annotated by some great commentator, or were usually read. That the chronological order was followed at times, but not necessarily the correct chronological order, is evident—ss. ven N 239 *ἦλθες δὲ κατὰ τί*; :—*οὐκ ὀκνεῖ τοῦ αὐτοῦ μνημονεύειν ὁ Ἀριστοφάνης· καὶ γὰρ τούτων* (sic) *ἡ ἀρχὴ τοῦ ἔπους φθάσαντι αὐτῷ εἴρηται ἐν Εἰρήνῃ τῷ δράματι οὕτως* (192) "*ἦλθες δὲ κατὰ τί; τὰ κρέα ταυτί σοι φέρω* (sic)": ss. ven V 61 *οὐδ' αὖθις ἀναστελγαινόμενος Εὐριπίδης*:—*κατακωμῳδούμενος καὶ ὑβριζόμενος· κατ' αὐτοῦ γὰρ καθῆκε τὰς Θεσμοφοριαζούσας· φησὶν οὖν οὐ δεύτερον ταυτολογήσω περὶ αὐτοῦ ὡς οἱ ἄλλοι*: ss. ven V 60 *οὔθ' Ἡρακλῆς τὸ δεῖπνον*:—*ἐν τοῖς πρὸ τούτου δεδιδαγμένοις δράμασιν εἰς τὴν Ἡρακλέους ἀπληστίαν πολλὰ προείρηται*. An annotator who thinks the Thesmophoriazusae was composed before the Wasps may refer here to Av 567 : 1574 : 1692 : R 63 : 107 etc. : Pa 741 : or indeed to any play of them all in which the *ἀπληστία* of Heracles is alluded to.

But, in any case, no reference to the *text* is of any use in this investigation, and every note which contains what plainly is, *or conceivably may be*, a reference to the *text*, has got to be discarded—e.g. Av 798 *ὡς Διϊτρέφης γε*:—. . . *ὅτι δ' ἦν νεόπλουτος οὗτος ἐνεφαίνετο καὶ ἐν τοῖς Ἥρωσι·* <"*καὶ ὑπὸ Διϊτρέφους τραπέζης,*" *εἰ μὴ ἐν εἰρωνείᾳ* ven> : 1058 *εἰώθασι μετὰ τὴν τελείαν παράβασιν ἐπιρρηματικὴν ποιεῖσθαι συζυγίαν, ὥσπερ καὶ ἐν Ἱππεῦσι πεποίηκε* ven : Pa 92 *μετεωροκοπεῖς*:—. . . *ἔφη δὲ καὶ ἐν ταῖς Νεφέλαις* (360) *μετεωρολέσχας τοὺς φιλοσόφους κτέ* ven : 199 . . . *Λυκόφρονά φησιν Ἐρατοσθένης τὸ κύτταρον λέγειν ἐν ᾧ αἱ φηγοὶ ἐγκάθηνται, οὐκ ὀρθῶς· κυττάρους γὰρ καλοῦσι τὰς τῶν κηρίων καὶ σφηκῶν κατατρήσεις ὡς καὶ ἐν τοῖς Σφηξὶν* (1111) *εἴρηκεν*: 347 *περὶ τοῦ Φορμίωνος πολλαχοῦ εἴρηται ὅτι ἀγαθὸς ἐγένετο στρατηγός· καὶ ἐν τοῖς Ταξιάρχοις δὲ φέρεται ὅτι ἐπίπονος*: 432 *ἔργῳ φιλοῦμεν*:—*ἔργῳ ἐπιβαλοῦμεν, ἐπὶ τοῦτο ὁρμήσομεν· προείρηται* (*εἴρηται καὶ* ven) *ἐν τοῖς Σφηξίν* (1348): 474 *περὶ δὲ Λαμάχου εἴρηται πολλάκις ὅτι*

φιλοπόλεμος ἦν: 756 . . . *καὶ γὰρ Τυφῶνα αὐτὸν εἶπεν ἐν τοῖς Ἱππεῦσιν* (511): Pl 797 . . . *καὶ ἐν τοῖς Σφηξὶν* (58) *ἐσεμνύνετο ὅτι οὐκ εἰσὶ κτέ*: R 569 . . . *Κλέωνα δὲ τὸν βυρσοδέψην εἰς ὃν γέγραφεν τοὺς Ἱππέας*: 798 *μειαγωγήσουσι*:— . . . *ὅτι δὲ ἵστατο Ἀριστοφάνης ἐν Δράμασι δεδήλωκεν*: T 162 . . . *καὶ ἐν τῷ πρὸ τούτου δράματι τοῖς Ὄρνισι* (1410) *παρῴδηται τὸ "Ὄρνιθες τίνες οἵδ'; κτέ" καὶ ἐν Σφηξὶν* (1234) *"ἄνθρωφ' οὗτος κτέ"*: 168 . . . *καὶ ἐν τοῖς Ὄρνισιν* (1295) *οὐκ ἄλλως κορυδῷ αὐτὸν ὡμοίου κτέ*: 658 . . . *καὶ γὰρ πρὸς τῇ πυκνὶ σκηναὶ ἦσαν* [*ὡς*] *καὶ αὐτὸς ὁ Ἀριστοφάνης μέμνηται τούτου*: 840 *τὴν Ὑπερβόλου μητέρα*:—*πολλάκις εἶπεν*: V 62 *οὐδ' εἰ Κλέων γ' ἔλαμψεν*:—*τοῦτό φησιν ὡς τοῦ Κλέωνος ἀπὸ δυσγενῶν ἐκλάμψαντος, ὃν ἐκωμῴδησεν ἐν τοῖς Ἱππεῦσι κτέ* ven: 1267 . . . *ἐκ τῶν Κρωβύλου δὲ ὅτι κομήτης, ὡς ἔμπροσθεν εἶπεν* ven (at 476): 1408 *Χαιρεφῶντα*:—*τὸν πύξινον, Σωκράτους ἑταῖρον, <τὸν φιλόσοφον λέγει· ἵνα πάλιν κωμῳδήσῃ αὐτὸν ὡς ὠχρόν, εἰσάγει αὐτὸν μαρτυροῦντα τῇ ἀρτοπώλιδι* ven>.

These instances are probably sufficient to justify my contention that references to the text have nothing to tell as to the order in which the plays were annotated. For the most part notes of this description do not indicate even the order in which the plays were thought to follow each other in the ordinary editions, so indeterminate is the meaning of the tenses. The aorist of course does not imply that the referrer thinks the passage to which he refers precedes in time that in behoof of which it is used. A perfect like *εἴρηται* need not mean more than "is said" or, in reference to a word or phrase, "is used." The imperfect some annotators constantly employ in a way which can only be given in English by a present (Eq 3 : 21 etc. : Pa 18).

B. In the second place, all notes must be dismissed in which the reference may be to a previous note in the same play by the same annotator, whether that note be now extant or not. It is enough that there should be an earlier passage in the one play at which such a note might have been in place. Nor can there be any reason why reference should not be made to something said almost immediately before, even in an antecedent note to the same line. Indeed, if scholia are extracted from commentaries, a *ὡς προείρηκα* or a *ὡς προείρηται*, altogether in place in an explicit and leisurely commentary, in which much has already been said in illustration of a phrase or a custom, may appear out of place when the commentator's discursiveness has been compressed into a marginal note. An excellent example of this compression is seen at Av 487—*τὴν κυρβασίαν*:—*τοῦτο ἐξ ἱστορίας εἴληφεν· πᾶσι γὰρ Πέρσαις ἐξῆν τὴν τιάραν φορεῖν, ἀλλ' οὐκ ὀρθήν, ὡς Κλείταρχος ἐν τῇ ῑ· μόνοι γὰρ οἱ τῶν Περσῶν βασιλεῖς ὀρθαῖς ἐχρῶντο. <τὴν δὲ ἐπὶ τῆς κεφαλῆς <τὴν κυρβασίαν. τὴν> κίταριν· ἔστι δὲ αὕτη, καθὰ προείπομεν, τιάρα· τοῖς μὲν ἄλλοις ἔθος καὶ ἐπτυγμένην καὶ προβάλλουσαν εἰς τὸ μέτωπον ἔχειν, τοῖς δὲ βασιλεῦσιν ὀρθήν* ven>. The *καθὰ προείπομεν* ought to have been omitted when the citation from Clitarchus, and perhaps citations from other authors, were omitted, and when the rambling, digressional habit of the commentator was shorn away.

An origin just the contrary to this is sometimes indicated for *ὥσπερ προείρηται* etc. Thus in a set of notes incompletely preserved in ven at Av 1297, the *περὶ οὗ προείρηται* may belong to the epitomator, who takes this way of indicating that the commentator he now draws upon held

the same view upon a certain detail as a commentator he has already quoted. So perhaps *ὥσπερ προείρηται* (at V 947 ven).

References to former notes on the same play are frequent: e.g. Ac 106 *ὅτι πάντας τοὺς Ἕλληνας Ἰάονας ἐκάλουν οἱ βάρβαροι προείρηται* (viz., in a note no longer extant on 104): Av 521 *εἴρηται περὶ Λάμπωνος* ven (at 521): 764 *Ἐξηκεστίδης*:—*προείπομεν ὅτι ξένος οὗτος κτέ* (viz., in note to 11): 922 *ἄρτι*:—*εἴρηται δὲ πρότερον ὅτι ἐπὶ ἐνεστῶτος* (no doubt in a note to 495 now represented by a metaphrase in rav): 1126 *Προξενίδης ὁ Κομπασεύς κτέ*:—. . . *προείρηται δὲ περὶ αὐτῶν ἀμφοτέρων ὡς κομπασταί* (822 provides occasion for such a note): 1292 . . . *εἴρηται δὲ ἐν τοῖς πρόσθεν ὅτι χωλὸς οὗτος ὁ Πέρδιξ κτέ* (no doubt in a note to 767): 1292 . . . *ὅτι δὲ καὶ μονόφθαλμος οὗτος* (i.e. *ὁ Ὀπούντιος*) *προείρηται* (in the note to 154 preserved in ven): 1403 *τὸν κυκλιοδιδάσκαλον*:—*ἀντὶ τοῦ διθυραμβοποιόν· εἴρηται γὰρ ὅτι κύκλια διδάσκουσιν* (at 1379): Eq 197 *βυρσαίετον τὸν Κλέωνα λέγει· <πολλάκις γὰρ προειρήκαμεν ὅτι διαβάλλει τὸν Κλέωνα* ven> (in notes to 2 : 7 : 43 etc.): 450 *κόβαλος εἶ*:—*προειρήκαμεν ὅτι τοὺς μετὰ ξύλου λῃστὰς οὕτως ἐκάλουν οἱ παλαιοί* ven (an etymological meaning *κοπίβαλός τις ὤν* [EM : E. Gud.] in a note now lost either on *κόβαλα* 418, or *κοβαλικεύματα* 322): 786 *μῶν ἔγγονος*:—. . . *εἰς Ἁρμόδιον δὲ καὶ Ἀριστογείτονα τὸ γένος ἀπήνεγκεν αὐτοῦ . . . ὡς φθάσαντες προείπομεν* ven (an occasion for saying so arises at 449 and 766): N 278 *ἔφαμεν ὅτι τοῖς ὑψηλοτάτοις τῶν ὀρῶν ἐπικάθηνται αἱ νεφέλαι* (refers to a note on 270 such as still appears in Ald): 595 *ἀμφί μοι αὖτε*:—*ἀντίστραφος· ἔφαμεν γὰρ ἐν τοῖς χορικοῖς γίνεσθαι τὰς στροφὰς καὶ τὰς ἀντιστροφὰς κτέ* ven (at 518): Pa 788 *ὄρτυγας οἰκογενεῖς*:— . . . *προείρηται δὲ περὶ τῶν Καρκίνου υἱῶν ὅτι μικροί* ven (in note on Καρκίνος immediately preceding): 808 . . . *ὅτι γὰρ ὁ Μελάνθιος ὀψοφάγος προείρηται* ven (at 803): 1048 *δῆλός ἐσθ' κτέ*:—*προείπομεν γὰρ περὶ Εὐβοέων ὡς ἂν ἧττον προθυμουμένων τῇ Εἰρήνῃ* ven (in note to 1047 still partly preserved in ven): 1060 . . . *προειρήκαμεν δὲ ὅτι χρησμολόγος ὁ Ἱεροκλῆς* ven (at 1046): R 1506 *Μύρμηκί θ' ὁμοῦ*:—*ὀνόματα κύρια . . . . οὐ πάντως δὲ ὁ Μύρμηξ τῶν ποριστῶν . . . οὐδὲ γὰρ ὁ Νικόμαχος, ἀλλ' ἤτοι ὁ τραγικὸς ὑποκριτὴς ἢ ὁ πωλητής* (Bgk. *πολίτης* MS.), *περὶ ὧν προείρηται* ven (probably in a note to 1084): V 106 *τιμῶν τὴν μακράν*:—*προείρηται ὑπὲρ τοῦ τοὺς δικαστὰς ἐν πινακίῳ . . . ὁπότε καταλαμβάνοιέν τινα τῷ τιμήματι* (*τολμήματι* MS.), *ἔλκειν μακρὰν γραμμὴν κτέ* ven (more likely in a note to 94 than to L 676): 579 *<κἂν Οἴαγρος*:—*ὅτι* ven> *τραγικὸς ὑποκριτὴς <ὁ Οἴαγρος εἴρηται πρότερον* ven> (in a note now corrupt on 566): 836 *οὐ γὰρ ὁ Λάβης*:— . . . *ἀξιοῦσι δέ τινες ὡς παρὰ γράμμα κωμῳδεῖσθαι Λάχητα . . . ὅτι δὲ νοσφιστὴς καὶ ὑπ' ἄλλων κωμῳδεῖται προείρηται* ven (probably in a note still partly preserved at 241).

C. Thirdly, there is a large number of references too general or too indeterminate to have any value as evidence. Some of these sound almost as if they had been wrung from a schoolmaster sick of saying again what he has said scores of times before in expounding Sophocles or Eupolis, Aristophanes or Euripides, e.g. Pa 71 *ξυνετρίβη τῆς κεφαλῆς*: —*παρατετήρηται τοῦτο πολλάκις τὸ σχῆμα κτέ* ven: 117 *ἐς κόρακας*:— . . . *πολλάκις δὲ εἰρήκαμεν ὅτι ἐπὶ κατάρας τίθεται τὸ ἐς κόρακας*:

1293 . . . ὅτι δειλὸς καὶ ῥίψασπις ὁ Κλεώνυμος πολλάκις εἰρήκαμεν ven: R 611 . . . ὅτι γὰρ τῷ μὴ πολλαχῆ ἀντὶ τοῦ οὐ χρῶνται πολλάκις εἴρηται ven (e.g. at 105): V 1007 ὑπὲρ πονηρίας Ὑπερβόλου εἴρηται: T 646 οὐκ ἐνγεταυθί: — οὐκ ἐνταυθί γε· παρατετήρηται καὶ πρότερον (the same sort of hyperbaton).

Often there are two or more passages in other extant plays at either or any of which the statement said to have been already made may have been made: and further all the lost plays have here the same rights as those which time has spared—Av 822 Θεαγένους (sic):—προείρηται ὅτι πένης οὗτος, ἔλεγεν δὲ ἑαυτὸν πλούσιον (though at Pa 928 there is a note to this effect, no one can say that it is the note referred to, seeing that Theogenes is mentioned in the text at L 63: V 1183: and was mentioned in the Horae and perhaps in other lost plays): Av 1296 ὁ Χαιρεφῶν μέλος καὶ ὠχρὸς προείρηται· ‹νυκτερὶς δὲ καὶ παρὰ τοῖς ἄλλοις ven›· οὗτος δ' ἂν εἴη Χαιρεφῶν ὁ Σωκρατικός (he is mentioned in the text, N 104: 144 etc.: V 1408: and is known to have been mentioned in several non-extant plays): R 932 τὸν ξουθὸν ἱππαλέκτορα:—προείρηται ὅτι ἐκ τῶν Μυρμιδόνων ἐστίν κτέ (may refer either to Av 800 or Pa 1177).

There is almost always some doubt attaching to comments of this order making them quite worthless as evidence—Av 877 Κυβέλη στροῦθε ‹μῆτερ Κλεοκρίτου›:—Σύμμαχος προείρηκεν ὅτι ξένος καὶ τάχα ὑποκριτής, νῦν δὲ φαίνεται ὅτι καὶ τὴν ὄψιν στρουθώδης. If this is written Σύμμαχος· προείρηκεν κτέ, as the turn of the note almost compels, it becomes a reference to the text, and is not evidence. Again, if Σύμμαχος is the subject of προείρηκεν, it does not follow that the note in question occured at R 1437. Cleocritus may have been mentioned in one or more places of the lost plays commented on by Symmachus. Av 988 Διοπείθης:—Σύμμαχος· ὅτι Διοπείθης ὁ ῥήτωρ ὑπομανιώδης ἦν ὡς Τηλεκλείδης ἐν Ἀμφικτύοσι δῆλον ποιεῖ· ‹παράκειται δὲ καὶ τὰ Φρυνίχου ἔμπροσθεν ἐν Κρόνῳ κτέ ven›. There is in ven another note before this, viz., εἴρηται περὶ Λάμπωνος, ὁ δὲ Διοπείθης νῦν μὲν ὡς χρησμολόγος, ἑτέρωθι δὲ (Eq 1084 almost certainly) ὡς κυλλὸς καὶ δωροδόκος. Σύμμαχος δὲ καὶ μανιώδη φησί. The passages said to be cited ἔμπροσθεν are more in keeping with V 380 than Eq 1084; but in such a hash no one can tell where they were cited, or even determine for certain whether the ἔμπροσθεν means κάτω (= ἐν τοῖς ἑξῆς) or πρότερον; for after all an epitomator may here be giving the gist of a long comment of Symmachus on this passage itself; and may mean that lower down Symmachus cites Teleclides and Amipsias. N 371 . . . αἰθρίαν δὲ ἐν ἐκτάσει καὶ ἐν τοῖς ἔμπροσθεν παρετηροῦμεν. This may be either a reference to the text of a play not extant now, or to a previous comment. In the latter case, it is impossible to say what word suggested the comment. There are many words just as likely to suggest it as αἰθρίαν in Pl 1129: and most likely of all αἰθρίαν did occur in a lost play. N 386 . . . τὰ δὲ Παναθήναια ἑορτὴν ἐν τοῖς Ἀθηναίοις μεγίστην εἶναι προειρήκαμεν κτέ. The Panethenaea are mentioned Pa 418 and R 1090, but the reference may be to a lost note on N 37, where it is still said that οἱ δήμαρχοι τὴν πομπὴν τῶν Παναθηναίων ἐκόσμουν. Pa 1014 . . . καὶ ἐν τοῖς Ἀχαρνεῦσι φαμὲν τοὺς μαγείρους μετὰ τεύτλων ἐψεῖν τὰς ἐγχέλεις. Both rav and ven read φαμέν, not ἔφαμεν. R 407 ὅτι σύνηθες ἦν τὸ ἐπιλέγειν ὁπότε ἐπαινοῖέν τι ἢ συνομολογοῖεν. καὶ Εὔπολις Κόλαξιν. καὶ

ἐν τοῖς πρόσθεν κεῖται ven. This note written against 405 belongs plainly to κἄγωγε πρός in 415. ἔγωγε alone is so used R 159 : 254 : 313, and of course often elsewhere, and this may be what is referred to. On the other hand, the reference may be to the occurrence of κἄγωγε πρός in a lost play, or more probably the last clause may mean merely that the note was written twice in some MS. of the scholia, at 405 wrongly, and at 415 rightly. V 418 . . . περὶ Θεώρου καὶ Γοργίου ἐν τοῖς πρὸ τούτου εἴρηται ven. The reference is perhaps to V 42, when Θέωρος is mentioned in the text; but inasmuch as it is not Γοργίας who is alluded to here, but ὁ Γοργίου, i.e. Φίλιππος, there is a possibility that a note on Av 1701 is meant. V 1270, two notes come together in the right-hand margin after 1270, viz. (1) καὶ οὗτος πένης ὁ Ἀντιφῶν: (2) τοῦ Ἀνδοκίδου περὶ οὗ προείρηται. The second would seem to refer to Λεωγόρου in the preceding line, and perhaps should be corrected to—τοῦ Ἀνδοκίδου ⟨πατρὸς⟩ περὶ κτέ; but it may also be part of a long comment on the Ἀντιφῶν in 1270, in which something was said about Andocides. Moreover, Leogoras πολλάκις ἐκωμῳδεῖτο, and it is unsafe to say that the προείρηται calls attention to a previous comment on N 109 like that which is still found there in ven.

Two notes to the Plutus preserved in ven perhaps deserve special mention—Pl 1011 Σίμμαχος δέ φησιν ὅτι Νικάριος ἐπὶ μαλακίᾳ διαβάλλεται ἀλλὰ καὶ (the ἄλλα καὶ may be dittography of αλλεται) ἐν τοῖς ἑξῆς δράμασιν· ὁμοίως καὶ ὁ βάτος κτέ. Cp. sch. Theocr. 1 132 ἡ βάτος θηλυκῶς λέγεται ὁμοίως ἐνταῦθα καὶ ἡ νάρκισσος (133)· παρὰ δὲ τῷ Ἀριστοφάνει ἀρσενικῶς λέγεται. This is a capital example of treacherous indefiniteness; and the other is like unto it—Pl 720 σχῖνον νῦν φησὶ τὴν σκίλλαν . . . ἐν δὲ τοῖς ἑξῆς παράκειται καὶ ἐκ τῶν Θεοφράστου ὅτι ἕτερόν τι ἡ σκίλλα καὶ ἡ σχῖνος. This may mean no more than that in the commentary used by the marginal annotator there was further given on this passage a citation from Theophrastus. On the other hand, a fine theory may be spun by juxtaposing a place in Suidas and a note preserved in O (and Ald.) on Pl 210. (1) Suidas s.v. αὔλειος:—ἡ ἀπὸ τῆς ὁδοῦ πρώτη θύρα τῆς οἰκίας . . . Ἀριστοφάνης Δαναΐσι· "πρὸς τὸν στροφέα τῆς αὐλείας σχίνου (Mein.: ἐχίνου MSS.) κεφαλὴν (Kust.: κεφαλῆς MSS.) κατορύττειν." (2) Pl 210 Λυγκέως:—τοῦ ἀδελφοῦ Ἴδα, ὡς δ' αὐτὸς ἐν Δαναΐσι φησὶν ⟨υἱέ⟩ως Αἰγύπτου· ἐροῦμεν δ' ἐκεῖ τὰ περὶ αὐτοῦ, ἐπεὶ δοκεῖ παρ' ἱστορίαν λέγειν. Unhappily for the theory, ἐροῦμεν does not prove any more than does ἐν τοῖς ἑξῆς at 720 that the Danaides was annotated after the Plutus, seeing that ἐροῦμεν may be present in sense, as it is constantly in Galen and elsewhere.

Now it is by speculation as flimsy as this that the order has been established, Pl N R Eq Ac V Pa Av T Ec L. No account is taken of the differences in phrasing and manner which characterise the notes to each several play—for Symmachus is adept in disguises; or of uncertainty in the meaning of tenses—for Symmachus speaks Attic. It matters not whether the reference on which all depends is to a passage in the text or to a note upon the text; and if in an extant play there is a line on which the comment implied by the reference might be made at a pinch, it must have been made on that rather than on a more suitable place in one of the many perished plays. The Aldine is used to provide evidence, although Musurus

makes no secret of the labour he spent in arranging and shaping his materials even after the proofsheets were in his hands.

The undebatable instances are uncommonly few, perhaps these only—

(1) Av 1283 ven . . . τοῦ δὲ σκυτάλιον τὸ ᾱ ἐκτείνεται ὡς ἐν Ὀλκάσιν, ἔνθα καὶ τὸ Νικοφῶντος παρετέθη . . . οὕτω Σύμμαχος.

(2) L 801 δύο Μυρωνίδαι ἦσαν ὡς ἐν ταῖς Ἐκκλησιαζούσαις δεδήλωται· ἐνθάδε τοίνυν μέμνηται τοῦ ἐν Οἰνοφύτοις νικήσαντος. The context proves that δεδήλωται is perfect in sense. Further, the text of Ec 303 does not imply two Myronidae.

(3) Pa 797 ven . . . καὶ ⟨ἐν⟩ ταῖς Νεφέλαις δὲ εἶπον ὅτι δεῖ πάντως ἀντεπιδίδοσθαι (sic) τῇ στροφῇ τὴν ἀντίστροφον.

But a few others have something to be said for them—

(4) Av 750, a note on ambiguity distinguishing four Φρύνιχοι, and ending thus—τέταρτος δέ ἐστιν Ἀθηναῖος τὸ γένος ὁ στρατηγήσας τὰ περὶ Σάμου ⟨καὶ Ἀστυόχῳ προσθέμενος, ἐπιχειρήσας δὲ καὶ τῇ τοῦ δήμου καταλύσει περὶ ὧν ἐν Βατράχοις ἱκανῶς εἰρήκασι (sic) ven⟩. The Ald has εἰρήκαμεν, and cod. ven G is also said to read this. All depends upon the right reading, because εἴρηκεν would make the reference a reference to the text of R 689 and involve the giving to περὶ ὧν the meaning "designs respecting which." But εἰρήκαμεν is probably right, and the antecedent to ὧν is οἱ δ Φρύνιχοι. In that case the reference is to the note on R 13 still preserved in a greatly curtailed form.

(5) L 722 τροχιλία δέ ἐστιν ὁ τροχὸς τοῦ ξύλου τοῦ φρέατος δι' οὗ ἱμῶσι· δεδήλωται δὲ περὶ τούτου καὶ ἐν Ὀλκάσιν. It may of course be that the *text* of the Ὀλκάδες made it evident that τροχιλία had this meaning, but δεδήλωται used in this way is a mannerism of the editor of the Lysistrata (cp. l. 7 supra and sch. 1237 περὶ οὗ δεδήλωται ἤδη), and therefore it is probably perfect here also.

(6) V 496 ven πρὸς τὸ γήτειον ὅτι ἥδυσμά ἐστιν, οὐχ ὡς ἔν τισιν ἀναγραφαῖς τῶν λέξεων ἀνθερίκῳ τι ὅμοιον· ἐν Ἱππεῦσι δὲ εἴρηται περὶ αὐτοῦ. It is deducible from Eq 677 ff that γήτειον was used as an ἥδυσμα, so that this instance is not above suspicion. It may mean no more than "it is mentioned in the Eq." So also with the next example.

(7) V 1206 ven εἴρηται περὶ Φαύλλου ἐν τοῖς Ἀχαρνεῦσιν (213)

Even if these are held to be all undoubted examples of references to comments and not to the text, they prove merely these seven perhaps isolated statements :—

(1) In the commentary of Symmachus the Merchantmen was annotated before the Birds.

(2) A note on the Lysistrata refers the reader to an antecedent note on the Ecclesiazusae.

(3) The author of a note on the Peace had previously written notes on the Clouds.

(4) A note on the Birds refers the reader to an antecedent note on the Frogs.

(5) A note on the Lysistrata refers the reader to an antecedent note on the Merchantmen.

(6 and 7) Two notes on the Wasps refer the reader to antecedent notes elsewhere, one of which is on the Acharnians, the other on the Knights.

In the face of the remarkable difference, alike in general scope and in points of detail, in style and in peculiarities of expression, which I know to exist between any two of the marginal commentaries on the several plays, I cannot venture to base any theory upon these facts, if facts they are. I may have missed important evidence, and may have failed to see the bearing of the scraps of evidence that I have found. It is tiresome, thankless work to search for pins in litter, and rash work to make sure that all the pins that are among the litter have been found.

This much, however, may be said without hazard. First, none of these statements contradicts another. Secondly, in five out of the seven instances, the play said to have been the earlier in the order of annotation is also the earlier in the chronological sequence of the plays (see supra p. 37, l. 24); the other two instances (2 and 4) imply an order of annotation in flagrant contradiction to the chronological order.

The arguments to comedies and tragedies sometimes give them numbers. In one case (Eur. Hipp *τὸ δρᾶμα ἐποιήθη* $\overline{\iota\zeta}$) the order implied is chronological.[1] In others there is nothing to show what is intended. In the first argument to Av the Aldine states that the play is the 35th. In the argument to the Dionysalexandros of Cratinus (Oxyr Pap 663) there is the title *Διονυσ[αλέξανδρος]* $\overline{\eta}$ [. . . .] *Κρατείνου*. In the argument to Soph. Ant occurs *λέλεκται δὲ τὸ δρᾶμα τοῦτο* $\overline{\lambda\beta}$. This evidence, such as it is, coincides with that deducible from the Aristophanes scholia.

[1] This would be the case also in the argument to the Sciron of Euripides (Amherst Pap xvij), if it could be proved that a number once existed in the lacuna after the words *[γέ]γραπται τὸ δρᾶμα*.

BOOK I

SCHOLIA CONCERNED WITH THE TRANSMISSION OF THE LETTERS

CHAPTER I

THE NEGLECT OF TEXTUAL CRITICISM IN THE SCHOLIA

De libris vero quo me vertam nescio: ita mendose exscribuntur et [illegible]. —Jerome.

EVERYBODY who read hand-written books for knowledge and profit had to be something of a textual critic. He could not but know that books contracted many errors, that letters, words, and sentences were certain to be dropped or shifted here or there, marginal or interlineal jottings to be made part of the text, that letters faint or smudged had been misread, letters lost in a hole or shattered by a tear in the paper had been wrongly restored. The script itself, clumsy, stubborn, inelastic, he was compelled to reckon with continually, the even, monotonous rows of strokes and curves making up symbols that sometimes differed little from each other, and all packed closely together in their rows, so that a scribe, however vigilant and practised, might still omit a dozen or a score in the copying, and know nothing about it, until his employer perhaps before paying his wages had the lines counted, and the man was mulcted for the vice of the script.

It is still possible, as it happens, to find out pretty accurately how students were accustomed to deal with these shortcomings in the books from which they had to derive their knowledge. Galen's commentaries upon certain Hippocratean treatises have escaped the fate of most ancient commentaries. They attest not only the existence of an art of textual criticism, but the supreme necessity for it. They provide precise and full information respecting the treacheries of the common texts, the means that the ordinary reader had for detecting them, the freaks and pranks of editors, the risk of forgery or of falsification of title; in a word, respecting all the changes of fortune which might overtake

the letters either from the negligence, ignorance, and perversity, or from the care, the sagacity, and the ordered knowledge of men.

Galen sees, of course, that the time for which the text of any work is in greatest jeopardy is the interval which elapses before it is recognised to be of sufficient importance to deserve careful protection from the perils which beset every hand-written book. He sees, of course, too, that when measures have been once taken to preserve exact copies of a text in the form in which it has issued from this ordeal, it is thenceforward in the power of anybody to sweep aside the accidental errors steadily accumulating in trade copies, and any variations fraudulently or arbitrarily introduced, and to go back to what may be designated the authorised version.

At the authorised version a man may get merely by taking pains; but when he has reached this point, he may still be very far from a sound text of his author. What he has arrived at is the text as it emerged from worse risks than it can ever have to face again. Accordingly having gone thus far, he may be forced to go further, and have recourse, as Galen had recourse, to conjecture controlled by knowledge or, in other words, to the art of textual criticism.

How sane and sensible this art then was, how sure and methodical in procedure every reader of Galen is aware. Moreover, the ease with which Galen moves in it, the air of familiar conviction with which he affirms its axioms, the confidence with which he assumes that its conclusions will be accepted, are all so many indications that here he felt himself to be on ground where every educated man could keep in step with him. His hearers or readers knew each for himself how inevitable it was that in their mechanical craft hireling transcribers should often blunder. They had all been nonplussed by desperate nonsense in books from the Sandaliarius, and been constrained to take Galen's prescription, to collate their copy with another.

Thus, in spite of a script so antiquated and awkward that clearly to expound in it the proper cure for some complicated derangement of the letters was well nigh impossible; there existed, nevertheless, by reason of the very faultiness of the books sold and bought a pretty general knowledge of the various kinds of mistake which might occur, and of the various ways of

detecting them. It is not because Galen is a Bentley or a Cobet that what he says about emendation deserves attention, but because as a man trained to think and reason, a voracious intelligent reader from the first, an ardent hunter after knowledge he had been compelled by the vagaries and irregularities of the written word to reflect upon their causes and discover remedies for them. It is his own experience as a writer and as a reader which determines his point of view. Old copies he searches for as for great spoil. To circumvent time, if he can, and time's changes, he ransacks the public libraries and rummages in the bookshelves of his friends. He amasses all the evidence that is to be had before he essays emendation; and such emendations as he ventures to make are for the most part based upon an intimate acquaintance with the blunders that even the best-intentioned and most careful of transcribers never entirely avoided.

Now, unless Galen exaggerates the difficulties of finding out from the letters what a man had really said at the first; unless his whole description of the booksellers' wares as he knew them is mendacious, it is certainly odd that the scholia to Aristophanes should seldom refer to the errors of transcribers.

Even the conception of a text as a separate body or entity exposed to certain dangers of infection from without, and of not propagating itself from within would seem scarcely to have taken shape in the minds of scholiasts. In Galen it is vividly realised and clearly expressed.[1]

For this extreme divergence between Galen's attitude and that of the scholiasts, there must be some explanation both simple and commonplace. What is it?

I may as well say, at the outset, that in endeavouring to answer this question I will not concern myself with any scholiasts but those on the dramatists. Even if I were competent to deal with Homeric scholia, I should fear they might do mischief, seeing that the Homeric poems in textual history are different from all other Greek books whatsoever. Perhaps it cannot be demonstrated that oral transmission by a qualified faculty was once a surer means for preserving a poetical text than any handwriting; but their oral, or partially oral, transmission, and the existence of numerous texts publicly safeguarded,

[1] See for the many references to Galen in the preceding part of this chapter the detached note A at the end of it.

set the Homeric poems, as far as text goes, in a place by themselves as does also the sanctity persistently attaching to them, and never denied even in the worst degradation of the Greek race. The ruthless curtailers of literature left to Homer his two score and eight thousand lines, and the daring epitomisers and cobblers of commentaries, the mechanical makers of patchwork scholia, seem positively to have been sometimes abashed in Homer's presence.

If the conclusions arrived at in the Introduction are correct, namely, that the scholia are in the main the sort of stuff that *γραμματικοί* turned out in their viva voce lectures, it would be unreasonable to expect in them any but the most cursory treatment of textual difficulties. The pith of *γραμματική* was exegesis or interpretation. The great commentaries upon dramatic poets may have dealt, and no doubt did deal, with variants accidental and created, with corruptions and attempts at removing them, with gaps in the text and with stop-gaps, with interpolated adscripts and forged passages, exactly as such points are dealt with by Galen; but in the ordinary school course instruction of this stamp would have been out of place. For the teaching of boys in school an authorised version can hardly have been dispensed with. Even if tradition had made the reading of textual riddles a schoolmaster's duty, the schoolmaster's pupils would persistently have forced him to neglect it. On the contrary, as embodied in and by *γραμματική*, tradition threw all its weight into the opposite scale, with what effect, perhaps, it is unnecessary to say. Nevertheless, if only for form's sake, I may here draw attention to a single circumstance which shows quite incontestably that tradition worked then as tradition works now, with a continuous and relentless purpose.

Sextus Empiricus[2] points out that the art of *γραμματική* as controlling the education of children almost from the cradle, had in his day a vast and far-reaching influence. It is a pity he does not go further and supply particulars of the manner in which it numbed intelligence and shackled inventiveness. But even if he had attempted to particularise, it is not at all likely

[2] *πρὸς μαθημ.* 41=607 25 *ἐπείπερ ἀπὸ νεότητος σχεδὸν καὶ ἐκ πρώτων σπαργάνων γραμματικῇ παραδιδόμεθα, ἔστι τε αὕτη οἷον ἀφετήριόν τι πρὸς τὴν τῶν ἄλλων μαθησιν, εἶθ' ὅτι παρὰ πάσας θρασύνεται τὰς ἐπιστήμας, σχεδόν τι τὴν τῶν Σειρήνων ὑπόσχεσιν ὑπισχνουμένη κτέ.*

that among the less subtle effects of the scholastic tradition inherited from a remote past, he would have instanced the survival to his own time unimproved, unsupplemented, of a system of writing so archaic and imperfect as THE LETTERS. The dust of the class-room had got into his own eyes. He was blind to one of the most mischievous effects of γραμματική. Many may have seen that the old script might be made better, some actually suggested improvements; yet unamended it remained from one generation to another, the words unsundered each from each, the pauses unmarked either by point or space, no sign for an interrogative sentence, no contrivance for indicating that this or that was spoken ἐν ἤθει, no graphic artifices like capitals or italics. The rare signals of this kind that an individual here or there had thought of, never came into general use; the traditional prejudice in favour of THE LETTERS was too powerful. The inherited script might have defects, but was not γραμματική there to make them good? Had not these very defects an educative value? It was at least a result of sound education to see advantage in leaving the script as it was. An Englishman would, I conceive, be called uneducated if he had the strength of mind to spell as he speaks. Men were as they are. It was then as it is now with the accepted system of education. Any method long established becomes a creed, and is, perhaps, adhered to most punctiliously and pursued most devotedly at the time when it ought to be greatly altered or given up altogether.

If in a detail such as this the art of γραμματική resisted improvement, nay, made improvement impossible, it may be taken for certain that in graver matters it stuck with unreasoning fidelity to the methods of the past. If it adhered to the script of the ancients, it adhered also to the ancient view that in the case of every author with which it meddled, its business was to interpret an inherited text, not to determine whether that text was sound. It may, therefore, be fairly concluded that not only was an authorised text of the dramatists regularly used in schools, but some plan was employed for making sure that for each lesson the pupils should always have before them the same LETTERS as the master himself had.[3] A

[3] I will not lay stress upon evidence of the Byzantine age, though there is no reason why it should not have some force —schol. ad Dionys Thrac BA 736 7

device for attaining this end can hardly have been dispensed with; and if this existed, then whatever the form it took, it must have operated like proof-reading, and produced many pretty accurate copies of the authorised version.

But what was this authorised version? It cannot well have been other than the Alexandrian. That text alone can have possessed the required prestige, and it was from Alexandria that the art of interpretation set out on its travels. Exact, or at least careful, transcripts of this text existed, perhaps, in the public libraries of all the more important towns, so that even after the Alexandrian Library itself perished, if after all it did perish, the Alexandrian text may have continued to be accessible.

In certain districts it is possible that the Pergamene text[4] was current; and if this was the case, a certain proportion of the few noteworthy variants recorded in scholia may have originated with *γραμματικοί* whom the accident of migration from one province to another within the empire had made familiar with two school versions, not substantially different, but diverging in details. This, however, like much else in this chapter, must remain incapable of formal proof or disproof.

There is a well known legend which purports to reveal the origin of the Alexandrian text of the tragedians:[5] but for comedy there is nothing, neither legend nor history. Nobody can say how the Alexandrian text of the comic poets was framed, or what precautions were taken to eliminate error. It may have been from the first neither better nor worse than the current texts of the time. On the other hand, it may either have been based on a collation of the most trustworthy papyri then to be obtained, or have been actually taken whole from some copy of exceptional authority. It cannot be proved, nor indeed is

---

καὶ τέσσαρα τὸ πάλαι παρεδίδοσαν τοῖς νέοις ἔχειν τὴν γραμματικήν. πρὸ μὲν γὰρ τοῦ ἄρξασθαι (sc. *τὸν νέον*) *ἀναγινώσκειν ὁ διορθωτὴς λαμβάνων τὸ βιβλίον διορθοῦται αὐτό, ἵνα μὴ ἐπταισμένον αὐτὸ ἀναγνοὺς ὁ νέος εἰς κακὴν ἔξιν ἐμπέσῃ. μετὰ δὲ ταῦτα λαβὼν ὁ νέος τὸ βιβλίον διορθωθέν, ἀπῄει πρὸς τὸν ἀναγνωστικὸν κτέ.* In some descriptions of *γραμματικὴ διόρθωσις* (emendatio) is the first division of the art. See Varro cited ap. Diom Gram Lat i. p. 426.

[4] This text is actually referred to in ven at Av 1508—*ἐν τοῖς ἀττιλίοις* (sic) *εὕρον σκιάδειον καὶ ἐν τῷ παλαιῷ τῷ ἐμῷ.*

[5] Galen K 17 (1) 607: and for the state-guarded text, Plut V X Orat 1025 53=841 F. (See Haigh Attic Theatre p. 100.) It is difficult to reconcile the statement of Plutarch[x] with the frequent references in old commentators cited in the Euripides scholia to departures from the text originating with actors. See detached note B at the end of this chapter.

it probable, that the State ever troubled itself to preserve the text even of successful comedies. These alone, if preserved, would have made up a considerable library, a library too, that would have been talked of much both in Athens and elsewhere, and have been rummaged in by an army of scholars. Many points still moot could never have been moot at all, if the walls of Athens had enclosed such a treasure-house. This road to authority being shut, it is hardly worth the while to debate whether any other was open.

But if the Alexandrian text of Aristophanes was merely the current text of the time at which it was made, it still had its use. It could be employed thenceforward as a standard by which to test the correctness, and as an authority by which to amend the faults, of any copy of one of the plays that might be bought from a seller of books. If the text of the plays had not been caught and fixed, before errors in transcription had accumulated, it is possible that Aristophanes would now be known, if known at all, in a shape which could give satisfaction to none but ardent and fearless textual critics.

The authorised version had errors in plenty, great and little. Nothing could prevent that. If it was a revised text produced by the comparing of various copies, it did not on that account always give the actual words of the poet. Still less did it give them, if it had merely acquired its prestige by virtue of the accident that in the library at Alexandria and nowhere else for a time were all the extant plays to be found in a single collection.[6] Aristophanes was not exempted from the common fate of hand-written books. Against one risk only is it probable that his plays were secured. None of the comic poets is ever said to have suffered, as Euripides would seem to have suffered, from the fancies and perversities of actors, or from the whims and exigencies of nondescript versifiers adapting old plays for public representation.[7]

There are one or two scholia which show that Alexandrian scholars were perfectly well aware that the plays of Aristophanes had not emerged without detriment from the ordeal of casual

[6] Galen asserts that many successful plays by different authors were no longer extant in his day even in Athens itself—K 15 24 *τί θαυμαστὸν ἀπολέσθαι (τὰ βιβλία) τῶν ἀλλοκότους δόξας γραψάντων, ὅπου γε καὶ παρ' Ἀθηναίοις εὑρίσκονταί τινες εὐδοκίμως ἠγωνισμένοι κωμικοί τε καὶ τραγικοὶ ποιηταὶ δράμασιν οὐκέτι διασῳζομένοις* ;

[7] See detached note B infra.

and unlicensed transcription by hand for a period of time now indeterminate, but readily to be estimated by men who knew, as they knew, the average life-time of the fourth-century papyrus roll.[8] But apart from these few altogether exceptional comments the scholia are silent respecting early corruptions. The other textual uncertainties to which they refer are so unimportant, and throughout of such a character as to suggest the inferences that not only was some definitive text rigidly followed in schools, but also that some device was employed for bringing all the copies used in school into exact conformity with that text.

[8] And knew perhaps also the names and qualifications of noted transcribers, and the means for discovering their handiwork. In later times certain transcribers had quite a reputation. Ἀττικιανὰ ἀντίγραφα are mentioned by Harpocration s.v. *θύστιον* and probably also s.vv. Ἀργᾶς, Ναυκρατικά, *ἐκπολεμῶσαι* (cp. s.v. *ἀνελοῦσα*). These Hemsterhuys connected with the copyist in Lucian adv indoct 2=100—*ὅσα ὁ Καλλῖνος ἐς κάλλος ἢ ὁ ἀοίδιμος Ἀττικὸς σὺν ἐπιμελείᾳ τῇ πάσῃ γράψειεν*: ib. 24=119 *Ἀττικὸν καὶ Καλλῖνον τοὺς βιβλιογράφους*.

LONGER NOTES TO CHAPTER I

A

GALEN ON THE TEXTS OF OLD AUTHORS

It has been pointed out already (Intr. ch. 2, note 23) that Galen, unlike scholiasts, had a clear conception of the entity denoted by text. Here are other examples of the manner in which he uses ἔδαφος—K 16 202 ἡμεῖς δὲ σαφῶς ἴσμεν ἐκεῖνο τὸ σύγγραμμα οὐκ εἶναι γνήσιον Ἱπποκράτους· φαίνεται τοίνυν προσγραφὲν (i.e. a passage from the spurious προρρητικόν) ὑπό τινος, αὖθις δ' εἰς τοὔδαφος ὑπὸ τοῦ βιβλιογράφου μετατεθεῖσθαι: 18 (2) 863 συμβαίνει . . . . εὑρόντα τὸν βιβλιογράφον ἐνίας μὲν αὐτῶν (i.e. τῶν λέξεων) ἐν τοῖς μετώποις γεγραμμένας, ἐνίας καὶ κατὰ τοῦ μετώπου, πάσας ἔγραψ' ἐν τῷ ἐδάφει τοῦ συγγράμματος ἐν ᾗ κάλλιστα τάξει ὀφείλουσιν εὐλόγως ἐγκεῖσθαι.

I do not think that either ἔδαφος (ἐδάφιον) or ὕφος occurs in the scholia (rav-ven) to Aristophanes or the scholia to Aeschylus or Sophocles, but at Eur. Phoen 163 there is the note—an "order" followed by αὕτη ἡ σύνταξίς ἐστιν ἐὰν μὴ ἔγκειται τῷ ἐδαφίῳ τὸ "ὡς ἴδω"· ἐὰν δὲ κεῖται, οὕτως συντακτέον· another "order."

Galen would seem always to have been on the watch for σφάλματα βιβλιογράφων, and moreover to have been able to count upon the experience of his hearers or readers when he tried to emend an obscure text by supposing a word or a clause to have been dropt out, groups of letters to have been shifted, single letters misread, etc. Here Galen admirably illustrates papyri as papyri illustrate Galen. K 17 (1) 196. In Ἱπποκρ. ἐπιδημ. ᾱ, $\overline{\pi\gamma}$ he would write ὑπέστρεψεν ἀμφοτέροισι ὁμοῦ τὴν αὐτὴν ὥρην, καὶ διέλιπε ἡμέρας ‹ἓξ μὲν τῷ πρεσβυτέρῳ, τῷ δὲ ἑτέρῳ› πέντε: 17 (1) 990, ib. ε̄, $\overline{\mu\varepsilon}$ he suggests παχύς, ‹μακρός›· μακρός, λεπτός: 17 (1) 60 ib. ᾱ, $\overline{\iota\zeta\text{-}\kappa}$ he supposes that a clause has been misplaced—ἐπεὶ καὶ τοῖσι ἐνδοιαστῶς ἔχουσι πολλοῖσι ἐβεβαίωσε τότε, [ἔστι δὲ οἷσι ἤρξατο πρῶτον τουτε] οἷσι ἔρρεπε ἡ φύσις ἐπὶ τὸ φθινῶδες· ‹ἔστι δὲ οἷσι ἤρξατο πρῶτον› ἄπεθανον δὲ πολλοὶ κτέ. Such examples might be multiplied.

As to the misreading of faint or blurred letters and the filling in of accidental lacunae he frequently says notable things, e.g.—K 18 (2) 778 καὶ δῆλόν ἐστιν ὥσπερ ἐξ ἄλλων τινῶν, οὕτω κἀκ ταύτης τῆς λέξεως ‹ὡς› ἔν τε τοῖς κατηληθισμένοις[1] τὸ βιβλίον ‹ἦν› τοῦτο πρὶν ἐκδοθῆναι καὶ

[1] Kühn gives κατ' ἀληθείας μὲν οἷς, which cannot be right. κατηληθειασμένοις might perhaps signify "Things (i.e. cases or cures) attested," or "Things (i.e. dreams) realized," in which case the reference would be to the temple record of cures; but inasmuch as καταλαθισταί was a Doric word for "ciceroni," an excellent

διὰ τοῦτο——τὰ μὲν αὐτοῦ τοῦ γράψαντος αὐτὸ παρὰ γράμματος ἑνὸς ἢ δυοῖν ἀφαίρεσιν ἢ πρόσθεσιν ἢ ὑπάλλαξιν ἁμαρτόντος οἷα πολλὰ συμβαίνει συγγράφουσι, τὰ δὲ [ὑπὸ] τοῦ πρώτου βιβλιογράφου διὰ τὸ τινὰ μὲν ἀσαφέσι γράμμασι γεγραφότος αὐτοῦ τοῦ συνθέτου οὐ χεῖρον τἀσαφῆ <γράφειν> ἀλλὰ στοχασ ίμενον ὀρθῶς οὐδαμοῦ ἁμαρτάνειν, τινὰ δὲ τοῦ χάρτου κοπέντος ἢ κατά τινα ἄλλην περίστασιν ἀπολομένου τοῦ γράμματος ἢ συγχυθέντος· ὥστε δέ τινων καὶ κατὰ τὸν ὀνομασθέντα μεταγραμματισμὸν ἁμαρτηθέντων ἐκ τῆς παλαιᾶς γραφῆς εἰς τὴν ὑστέραν γεγραμμένην πρὸς τῶν παλαιῶν[2]——πλῆθος ἁμαρτημάτων ἐκ τούτων ἁπάντων ἐν πολλοῖς τῶν ἀντιγράφων ἠθροίσθη. This is no fair example of Galen's own style, being carelessly and awkwardly put together, but notwithstanding this and certain corruptions, it makes his point clear: 16 466 οὐκ ἠγητέον δὲ τὸν Ἱπποκράτην ἔνοχον εἶναι καὶ αἴτιον τῆς παρούσης δυσκολίας, ὥσπερ οὐδὲ πολλῶν ἄλλων ἃς ἐν τοῖς γράμμασιν αὐτοῦ ἐξευρίσκομεν, ἀλλὰ τοὺς βιβλιογράφους, οἵπερ μὴ συνιέντες τὴν ἔννοιαν τῶν ῥητῶν μήτε τῆς τέχνης τρίβωνες ἄλλ' ἀντ' ἄλλων γράφουσι πολλάκις ἅπερ οὐδὲ συνέχειαν οὐδ' ἔννοιάν τινα δοκοῦσιν ἔχειν: K 17 (1) 794 (in a passage dealing with rash conjectures introduced by editors)—πολὺ βέλτιον ἔδοξέ μοι φυλάττοντι τὴν ἀρχαίαν γραφὴν ἀεὶ μὲν σπουδάζειν ἐκείνην ἐξηγεῖσθαι, μὴ δυνηθέντι δέ ποτε τοῦτο πρᾶξαι, πιθανὴν τὴν ἐπανόρθωσιν αὐτῆς ποιεῖσθαι, καθάπερ ὁ Ἡρακλείδης ἐν τῷ β τῶν Ἐπιδημίων ἐποιήσατο κατὰ τὴν λέξιν ἐκείνην ἐν ᾗ γέγραπται πρὸς δὲ τὸ Ἀφροδίσιον αἱ οὐραὶ ἔβλεπον. ἐπειδήπερ τοῖς ἐξηγησαμένοις τὴν ΟΤΡΑΙ γραφὴν ἀπιθάνως εἴρηται, τάχα, φησί, ΘΤΡΑΙ μὲν ἦν γεγραμμένον διὰ τοῦ Θ, τῆς μέσης δὲ γραμμῆς ἐν αὐτῇ διαφθαρείσης ἔδοξεν ὁ βιβλιογράφος ΟΤΡΑΙ γεγράφθαι. δυνατὸν γὰρ δὴ οὕτω καὶ λεπτῆς ἰνὸς ἀπολωλυίας συναπόλλυσθαι τὴν γραμμὴν ταύτην ἢ> καὶ μηδεμιᾶς αὐτὴν ἐκφυγούσης[3] καὶ κατ' ἀρχὰς εὐθὺς αὐτὴν ἀμυδρὰν γραφεῖσαν ἐξίτηλον αὐτὴν ὑπὸ τοῦ χρόνου γενέσθαι.

Galen will not believe that a sensible man has deliberately written nonsense or flagrantly misstated facts. He first satisfies himself that what appears in his copy is wrong; next that no other copy supplies a better version; last of all he sets about divining how the nonsense or the flagrant misstatement has originated—18 (1) 55 ὁπόταν ἐν ἀνδρὸς φρονίμου συγγράμματι λόγος εὑρεθῇ προφανῶς ψευδής, εἰκότως ἀπορεῖσθαι συμβαίνει τοὺς ἀναγινώσκοντας αὐτόν, καὶ πρῶτον μὲν ἑαυτοῖς ἀπιστεῖν ὡς μηδὲ τὰ φανερὰ γινώσκουσι, εἶθ' ἑξῆς ὑποπτεύειν μή τι τῶν ὑποκειμένων ψευδὲς εἴη: 18 (2) 856 ἀσαφεῖς

---

sense is obtained by reading *κατηληθισμένοις*, i.e. "The treasures shown to visitors." Hesych. *καταλαθισταί*:—*ἐξηγηταὶ ἢ ἐνδεικνύοντες τὰ δημόσια.*

[2] This of course is an error. Kühn gives *πρὸς τοῦ παλαιοῦ*, i.e. by Hippocrates; but that cannot surely be right.

[3] In quoting Galen (except, of course, for the few little treatises recently edited by J. Marquardt, Iw. Müller, G. Helmreich) I am forced to emend Kühn's text, many portions of which cannot be translated at all. What is meant here seems to be—The loss of ever so tiny a fibre of the papyrus might involve the loss of the stroke across the theta. Even if no fibre had gone from the stroke, the stroke in itself even from the first may have been so faint as to disappear altogether in time. This passage also illustrates the disadvantage of having no means for marking quotations. In the Ὑπόμνημα to Φ the lemmata are written indistinguishably from the notes upon them. The best modern account of errors arising from confusion of letters is Cobet's in "De Arte Interpretandi, etc." p. 58. In English f and long s, in and m, u and v, etc. etc. have produced a heavy crop of errors.

λέξεις ἐπιστημονικὴν οὐκ ἔχουσιν ἐξήγησιν: 17 (2) 194 οὐ μὴν ἡμεῖς γ' ἐν δυοῖν ἀλλ' ἐν πᾶσιν οἷς ἀνέγνωμεν ἀντιγράφοις οὕτως ἔχουσαν εὕρομεν τὴν λέξιν ἐξεπίτηδες ἅπαντα μὲν ἰδόντες τὰ κατὰ τὰς δημοσίας βιβλιοθήκας (ἅπάσας . . . τὰς κατὰ K), ἅπαντα δὲ τὰ παρὰ τοῖς φίλοις: 18 (2) 715 ἐν γὰρ ταῖς οὕτως ἀσαφέσι λέξεσι μαντείας μᾶλλον ἢ σοφίας εἰς τὴν ἐξήγησιν χρήζομεν: 17 (2) 73 πολλάκις δ' εἶπον ὡς ἐν ταῖς αἰνιγματώδεσι λέξεσι τὸ μὲν πιθανῶς μεταγράφειν ἔξεστιν, εἰπόντα δὲ πρότερον αὐτὸ τοῦτο, τηνικαῦτα προσήκειν μεταλλάττειν τὴν γραφήν: 17 (1) 992 εἴπερ γὰρ ὅλως ἀποχωρεῖν τις τολμᾷ παλαιᾶς γραφῆς, κατά τι πιθανὸν χρὴ τοῦτο πράττειν κτέ.

Galen resents the changes silently made in the text of the Hippocratean treatises, seeing that these compelled him to take infinite trouble to secure old copies of the works themselves, and of the earlier commentaries upon them — K 17 (1) 793 εἰς τὸ ἕκτον τῶν Ἐπιδημίων Ἱπποκράτους συγγραμμάτων ἐλιμήναντο πολλοὶ τῶν ἐξηγητῶν ἄλλος ἄλλως, ὡς ἕκαστος ἥλπισε πιθανῶς ἐξηγήσεσθαι, τὴν κατὰ τοῦτον λέξιν ὑπαλλάττων ὥστ' ἠναγκάσθην ἐγὼ διὰ τοῦτο τήν τε παλαιότητα τῶν ἀντιγράφων ἐπιζητῆσαι, τά θ' ὑπομνήματα τῶν πρώτων ἐξηγησαμένων τὸ βιβλίον κτέ. Cp. 683: 824: 829: 846: 877: 878: 909: 914: 920: 956: 1005: 17 (2) 18: 98: 101: 104: 257: 742: 18 (1) 184 ff: 18 (2) 630 ff: 729 ff: 15 21. He would rather have τὰ σφάλματα τῶν πρώτων ἀντιγραψαμένων than creditable conjectures made by an editor on the sly—17 (2) 30.

Wholesale interpolation and downright forgery are spoken of as frequently practised—18 (1) 179, ἑκατέρα δ' ἡ λέξις ἀποκεχώρηκε τῆς κατὰ φύσιν ἑρμηνείας ἐπὶ τοῦτο δὴ τὸ καλούμενον κακόζηλον. οὐκ οἶδ' ὅ τι βουληθέντων ὥσπερ διεσκεύασαν οὕτω πολυειδῶς τὸ τέλος τοῦ βιβλίου, τὰ μὲν αὐτῇ τῇ λέξει γράφοντες τῶν ἔμπροσθεν ὑπ' αὐτοῦ τοῦ Ἱπποκράτους εἰρημένων, τὰ δ' ὑπαλλάττοντες βραχύ τι, τὰ δ' ὅλα παρεντιθέντες, ὥσπερ καὶ τοῦτο τὸ νῦν προκείμενον, οὐδ' ἐγγὺς τῆς Ἱπποκράτους ἑρμηνείας ἦκον κτέ: 193: φαίνεται γοῦν ὅτι καὶ ταῦτα συνηράνισται μοχθηρῶς ἐκ πολλῶν Ἱπποκρατείων ἀποφάνσεων συγκειμένων παρεφθαρμένως: cp. 17 (1) 314: 604: 765: 17 (2) 819: 861: 865: 869: 15 10: 108: 109: 16 1 ff: 76 etc. etc.

B

CHANGES ALLEGED TO BE INTRODUCED BY ACTORS IN THE TEXT OF EURIPIDES

It is at first sight difficult to take seriously the few scholia which allude to this contingency, even the two or three purporting to derive from Apollodorus of Tarsus or from Didymus. It is noteworthy that they concern Euripides alone,[1] the one tragedian whose plays are known to have been revived at all frequently after the end of the fourth century B.C. This is perhaps in favour of the supposition that these notes are either only the murmurings of pedants, who in going to the play were dissatisfied if the stage-manager had thought more of the ordinary spectators than of scholars.

[1] The note (not in ravennas) at Ac 439 *may* be derived from scholia to the Telephus — *τὸ πιλίδιον* :—*πρὸς τοὺς νῦν ὑποκριτάς· ὅτι χωρὶς τοῦ πίλου εἰσάγονσι τὸν Τήλεφον.* That Apollodorus commented upon Aristophanes is a reasonable inference from sch. ven R 320, and of course this note may be his.

or at best are an echo of such murmurings. Men whose business it was to interpret Euripides were greatly provoked if an actor came on the stage sooner than some phrase in the play warranted,[2] or spoke words which they believed to belong to the chorus.[3] They criticised captiously details of the acting,[4] and found fault when an obsolete word was altered to one which the audience knew,[5] or a plain construction was substituted for difficult, perhaps impossible syntax.[6]

Arguing from slight changes such as these which they had themselves observed when plays by Euripides were acted in their own day, commentators may easily have got the notion into their heads that for Euripides at least certain textual variants might legitimately be explained as due to actors.[7]

---

[2] Or 57 *φυλάξας νύκτα κτέ*:—*οὐκ ὀρθῶς νῦν ποιοῦσί τινες τῶν ὑποκριτῶν προεισπορευομένην τὴν Ἑλένην καὶ τὰ λάφυρα· ῥητῶς γὰρ αὐτὴν νυκτὸς ἀπεστάλθαι φησί, τὰ δὲ κατὰ τὸ δρᾶμα ἡμέρα συντελεῖται.* The annotator had himself seen a representation of the Orestes in which Helen and the spoils had been shown entering the king's palace in Argos, whereas according to the play she entered it by night, and was first seen when she issued from his palace on the day which the action occupies. This appeal to popular taste the scholar disliked.

[3] M 148 *τοῦτο δὲ Ἀπολλόδωρος τῆς Μηδείας φησίν, ἀπὸ δὲ τοῦ ἰαχὰν τοῦ χοροῦ . . . τοὺς δὲ ὑποκριτὰς συγχεῖν.*

[4] Or 268 *Στησιχόρῳ ἑπόμενος τόξα φησὶν αὐτὸν εἰληφέναι παρὰ Ἀπόλλωνος· ἔδει οὖν τὸν ὑποκριτὴν τόξα λαβόντα τοξεύειν· οἱ δὲ νῦν ὑποκρινόμενοι τὸν ἥρωα αἰτοῦσι μὲν τὰ τόξα, μὴ δεχόμενοι δὲ σχηματίζονται τοξεύειν:* 643, *ἃ δ' ἔλαβες κτέ*:—*τούτου ῥηθέντος αἴρουσιν οἱ ὑποκριταὶ* (=*οἱ νῦν ὑποκρινόμενοι τὸν ἥρωα*) *τὴν χεῖρα ὡς τοῦ Μενελάου ἀγωνιῶντος μή ποτε λέγει ὅτι παρακαταθήκην ἀργυρίου παρὰ τοῦ πατρὸς πεπίστευται. εὐήθης δ' ἐστὶν ὁ τοιαύτης ὑποψίας ἀντιλαμβανόμενος Μενέλαος· εἰ γὰρ μήτε τὸν λέγοντα ᾔδει μήτε οὗ ἐστὶ χρεία, ἴσως ἂν εἶχέ τι πιθανὸν τὸ γινόμενον· ἐπεὶ δὲ ἐπίσταται, περιττὸν. καὶ ἄπορον τὸ δρώμενον.*

[5] Ph 264 *οὐ μεθῶσ' ἀναίμακτον χρόα*:—*ἡ μὲν γραφὴ* (v.l. *οἱ μὲν γὰρ*) "*οὐκ ἐκφῶσιν*" *οἱ οὖν ὑποκριταὶ διὰ τὸ δυσέκφορον μεταπλάττουσι τὴν λέξιν· καὶ Φιλόξενος* (1st cent. B.C. 2nd half) *ἐν τῷ περὶ μονοσυλλάβων ῥημάτων, ὅτε διαλαμβάνει περὶ τοῦ φρῶ, ταύτην τὴν χρῆσιν φέρει.*

[6] Med 910 *ἰδίως δὲ εἴρηκε πόσει ἀντὶ τοῦ πόσιος· οἱ δὲ ὑποκριταὶ ἀγνοήσαντες γράφουσιν ἀντὶ τοῦ "πόσει" "ἐμοῦ," ὅπερ οὐ δεῖ.* The *γράφουσιν* perhaps ought not to be pressed, but it suggests of course an acting edition.

[7] Med 84 *οὕτως ἀναγνωστέον "τίς δ' οὐχὶ θνητῶν;" καὶ στικτέον· εἶτα ἀπὸ ἄλλης ἀρχῆς "ἄρτι γιγνώσκεις τόδε;" . . . οἱ δὲ ὑποκριταὶ τοῦτο ἀγνοήσαντες τὸ τῆς ἀντιδιαστολῆς* (sic: "*ἄρτι*" *διαστολῆς* ?), *μετατιθέασιν εἰς τὸ "τίς δ' οὐχὶ θνητῶν τοῦτο γιγνώσκει σαφῶς;"*: 169 *τῶν διαβεβοημένων ἐστὶ ζητημάτων καὶ τοῦτο, πῶς ἡ μὲν Μηδεία τὴν Θέμιν καὶ τὴν Ἄρτεμιν ἐπιβοᾶται, ἡ δὲ πρεσβῦτις ἀντὶ τῆς Ἀρτέμιδος τὸν Δία φησὶν αὐτὴν ἐπιμαρτύρασθαι. Ἀπολλόδωρος μὲν οὖν φησὶν ὁ Ταρσεὺς τῆς ἀμφιβολίας αἰτίους εἶναι τοὺς ὑποκριτάς, συγχέοντας τὰ χορικὰ τοῖς ὑπὸ τῆς Μηδείας λεγομένοις:* Or 1366 *τούτους δὲ τοὺς τ̄ στίχους οὐκ ἄν τις ἐξ ἑτοίμου συγχωρήσειεν Εὐριπίδου εἶναι, ἀλλὰ μᾶλλον τῶν ὑποκριτῶν, οἵτινες, ἵνα μὴ κακοπαθῶσιν ἀπὸ τῶν βασιλείων δόμων καταλλόμενοι, παρανοίξαντες ἐκπορεύονται τὸ τοῦ Φρυγὸς ἔχοντες σχῆμα καὶ πρόσωπον. ὅπως οὖν διὰ τῆς θύρας εὐλόγως ἐξιόντες φαίνωνται, τούτους προσενέταξαν· ἐξ ὧν δὲ αὐτοὶ λέγουσιν* (1371) *ἀντιμαρτυροῦσι τῇ διὰ τῶν θυρῶν ἐξόδῳ.* The conflation of the two notions of *οἱ ὑποκριταί*, (1) as stage-managers and editors of the acting copy, (2) as *ὁ ἀεὶ τὸν Φρύγα ὑποκρινόμενος*, produces an odd result in expression: Med 228 *<γιγνώσκεις καλῶς*:—*> οἱ δ' ὑποκριταὶ οὐ συμπεριφερόμενοι τῷ τρόπῳ λέγουσι γι<γ>νώσκειν καλῶς.* Compare the other note evidently referring to the same interjectional exclamation—*τοῦτο ἐν ἤθει ἀναπεφώνηται.* Now this is just the sort of thing which any actor who could undertake the part of Medea was certain to be familiar with, this mode of expressing the passionate agony of a strong love betrayed—"He who was all my world — Jason! thou knowest it well!—reveals himself of all men the least worthy of Medea's wifely love": 356 *οὐ γάρ τι δράσεις*:—*Δίδυμος μετὰ τοῦτον φέρει τὸ "σιγῇ δόμους εἰσβᾶσ' ἵν' ἔστρωται λέχος" καὶ μέμφεται τοῖς ὑποκριταῖς ὡς ἀκαίρως αὐτὸν τάσσουσιν*: cp. another note usually attached to 380 though in the codex in which it appears it

or to stage-managers; for that *ὑποκριταί* might have either meaning, the notes themselves show. It is the case no doubt that all the notes except two are dogmatic, but the two exceptions are informing. At Med 169, the note reveals that nobody had thought of solving a notorious *ζήτημα* by supposing that it was the creation of the actors until a scholar in the first century B.C. suggested that the difficulty might be got over by this assumption. The framer of an argument to the Rhesus makes shift to explain how it is that he himself read the Rhesus with a *πρόλογος* which was not the *πρόλογος* known to Dicaearchus. This man clearly did not know of an authoritative text of the Rhesus any more than the men who wrote the comments at Ph 264 and Or 1366 were aware of an authoritative text for these plays.

On the whole, it would seem very doubtful if actors had much part in the depraving of the text of Euripides. If they had, then the story of a text safe-guarded in the Athenian archives from the time of Lycurgus, afterwards borrowed by Euergetes and by him retained, is mythical; or if the story is held to be true, the commentators upon Euripides must have understood their business ill. He who reads the plays with intelligence in the form in which the manuscripts substantially present them, is inclined, I am sure, to suspect another kind of corruption than any which can fairly be set down to actors either of the age before Lycurgus or after. Lines occur often singly or in groups, containing barbarisms, solecisms, oddities of construction or in expression, things said that interrupt the movement of the thought or are not to be reconciled with the general situation as conceived and realised in what precedes and follows; and for the most part, when these are left out, there re-emerges a text, with which no actor could think of meddling, inasmuch as he must recognise at once the opportunities that it gives him.[8]

---

is said to have neither lemma nor localising mark—*ὧδε καλῶς κεῖται· Δίδυμος σημειοῦται ὅτι κακῶς οἱ ὑποκριταὶ τάσσουσιν*: but inasmuch as another note separated off from it follows it closely and contains the means of localising it, there cannot be much doubt of its proper position—*ἐπὶ τῶν δύο τὸ σιγῇ δόμους εἰσβᾶσα· καύσω ἢ σφάξω αὐτούς.* The two notes are apparently three—(1) *ὧδε καλῶς κεῖται τὸ σιγῇ δόμους εἰσβᾶσα· Δίδυμος κτέ.* (2) *δι' ἥπατος*:—*ἐπὶ τῶν δύο*, i.e. Jason and Glauce. (3) *πότερον ὑφάψω κτέ*:—*καύσω ἢ σφάξω αὐτούς*: And 7 *οἱ ὑποκριταὶ τὸν ἴαμβον προσέθηκαν ὑπονοήσαντες εἶναι τὴν γραφὴν <δ>ἡ τίς (ἥτις* MSS.: corr. Kirchh.) *ἵν' ἢ οὕτως· "νῦν δὴ τίς ἄλλη" καὶ ἀντὶ τοῦ συγκριτικοῦ τὸ "δυστυχεστάτη"*: Arg. Rhes *πρόλογοι δὲ διττοὶ φέρονται· ὁ γοῦν Δικαίαρχος ἐκτιθεὶς τὴν ὑπόθεσιν τοῦ 'Ρήσου γράφει κατὰ λέξιν οὕτως· "νῦν εὐσέληνον φέγγος ἢ διφρηλάτος"· ἐν ἐνίοις δὲ τῶν ἀντιγράφων ἕτερός τις φέρεται πρόλογος πεζὸς πάνυ καὶ οὐ πρέπων τῷ Εὐριπίδῃ· καὶ τάχα ἄν τινες τῶν ὑποκριτῶν διασκευάσαντες εἶεν αὐτόν.* This last sentence perhaps lets the cat out of the bag.

[8] E.g. Eur. Hec 234 ff.

εἰ δ' ἔστι τοῖς δούλοισι τοὺς ἐλευθέρους
μὴ λυπρὰ μηδὲ καρδίας δηκτήρια'
ἐξιστορῆσαι, σοὶ μὲν εἰρῆσθαι τάδε—
: ἔξεστ', ἐρώτα· τοῦ χρόνου γὰρ οὐ φθονῶ.

The attitude of Ulysses as already portrayed is suggested anew, when he cuts Hecuba short with the curt *ἔξεστ', ἐρώτα κτέ.* No actor could have thought that the *μέν* must be answered by a *δέ*, or have spoiled his part by interpolating after *τάδε*—*ἡμᾶς δ' ἀκοῦσαι τοὺς ἐρωτῶντας χρεών.* As the actor of Ulysses suffers here, so he suffers again, and with him the actor of Hecuba's part also, at 320 ff.

εἰ δ' οἰκτρὰ πάσχειν φῂς— : τάδ' ἀντάκουέ
μου—
: τόλμα τάδ'· ἡμεῖς δ' εἰ κτέ.

Hecuba clutching at a last chance of pleading for her daughter, is again cut short by the calculating Ulysses, but her words being mistaken for part of what Ulysses says

Who can the bunglers have been who worked over the plays and took from Euripides many dramatic effects, giving bad Greek in exchange? I should not wonder if they were *ὑποκριταί* after all in one of the two senses found in the commentators (e.g. Arg. Rhes). A guild of actors may have paid a "literary hack" to prepare an acting edition, and as actors they lost in the bargain. That plays were remade, and cobbled, and patched, a note by Phrynichus testifies—BA 39 19 *Ἐπικαττύειν καὶ πτερνίζειν· τὸ παλαιὰ ἐπισκενάζειν· ἢ μεταφορὰ ἀπὸ τῶν τοῖς παλαιοῖς ὑποδήμασιν ἕτερα καττύματα καὶ πτέρνας προσαπτόντων· λέγουσι δὲ ἐπὶ τῶν τὰ παλαιὰ τῶν δραμάτων μεταποιούντων καὶ μεταρραπτόντων.*

Of the nine plays to which there are scholia, the nine plays, that is, which made up *Εὐριπίδου τὰ πραττόμενα* in later times,[9] five[10] are proved by notes of this class to have been frequently reproduced; for two[11] more there is evidence from other sources; and that the others, the Alcestis and the Hippolytus,[12] were also reproduced may be taken as certain. Does the text of all the nine derive from actors' copies? Are they all *μεταπεποιημένα καὶ μετερραμμένα*, all provided with *καττύματα καὶ πτέρναι*?

The question perhaps cannot be answered; but there is good reason for putting it, and therefore some reason for thinking that, if a means for controlling the text of Euripides ever existed, some accident made it unavailable, perhaps as early as the first century B.C.

---

have led to the insertion of the four absurd lines 322–325, with their strange Greek and surprising geography. At 502 Hecuba, lying on the ground with her face in the dust, hears a voice bidding her rise. Refusing to look up she says:—

ἔα· τίς οὗτος σῶμα τοὐμὸν οὐκ ἐᾷς
κεῖσθαι; τί κινεῖς μ' ὅστις εἶ λυπουμένην;

then she gives way, and when she sees who it is, proceeds:—

ὦ φίλτατ', ἆρα κἄμ' ἐπισφάξαι τάφῳ
δοκοῦν Ἀχαιοῖς ἦλθες; κτέ.

It must have been some one wholly unfamiliar with dramatic effects who made up from 509 and 510 the two lines which now precede *ὦ φίλτατα*—

Ταλθύβιος ἥκω Δαναϊδῶν ὑπηρέτης
Ἀγαμέμνονος πέμψαντος, ὦ γύναι, μέτα.

The like is always occurring, e.g. 759:—

: *καὶ δὴ τίν' ἡμᾶς εἰς ἐπάρκεσιν καλεῖς;*
: [*οὐδέν τι τούτων ὧν σὺ δοξάζεις, ἄναξ*]·
ὁρᾷς νεκρὸν τόνδ' οὗ καταστάζω δάκρυ;

But Beati possidentes. The cobblers' patches are in possession and must retain it for lack of authority to oust them. Greek the most unexampled must be accepted from the *πλῆθος σκυτοτομικόν*. *ταύτῃ* is right for Or 66 and when that line was cobbled to serve its turn as Hec 279, the cobbler left *ταύτῃ* as he found it, because for him it was as good as *τῇδε*, which he never used himself. What the annotation at And 7 declares to have happened there has happened too at Hec 262. The corruption of *εἰ* to *ἢ*, helped by the idiomatic use of *ἀλλά* in 263, has produced 260 261, perfectly abominable in their barbarism and in the havoc which they make in the thought. What is true of the Hecuba is true of the rest of the plays.

[9] In Byzantine times *τὰ πραττόμενα* fell into two groups, those most often done (Hec Or Ph), those less often done (Alc And Hipp Med Rhes Troad).

[10] And Med Or Ph Rhes.

[11] Hec Tro. See Haigh The Tragic Drama p. 449.

[12] Perhaps a stupid note at Hipp 215 does imply that the annotator had seen the play acted— . . . *ἐνταῦθα δὲ δεῖ τὸν ὑποκρινόμενον κινῆσαι ἑαυτὸν καὶ σχήματι καὶ φωνῇ καὶ ἐν τῷ "εἶμι πρὸς ὕλην" ἀναπηδᾶν, ὡς αὐτῆς πορευομένης.*

CHAPTER II

VARIANTS AND CONJECTURES

> Let standard authors thus like trophies borne,
> Appear more glorious as more hack'd and torn.
>
> POPE.

WHERE scholia are classified in the order prescribed by γραμματική, a whole series of comments, which from the modern point of view deal with variants, must be treated under Reading.

So long as THE LETTERS were in themselves undisputed, the Greeks considered that any question which arose respecting them was entirely an affair of reading. It was reading which determined how the letters should be grouped into words, in which musical key the vowels of the resultant words should be uttered, at which point a new speaker began to speak, and which of the imaginary speakers he was. It was reading also which decided how the other features of speech should be recovered from the written word; its natural pauses, its varying tones and expression. Resolutely conservative, the γραμματικοί held that the art of interpretation operating upon THE LETTERS either alone or supplemented by a few symbols almost as ancient as they, and certainly as ancient as the art itself, might be so imparted to all and sundry as to enable them ever after to dispense with other aids in reading the poets for themselves. It was inevitable that men accustomed to think thus of the art which they practised, men for the most part of very ordinary intelligence living for and in, and above all, by that art, should glorify it above all reason, and should take refuge in any interpretation, however tortuous and delusive, sooner than concede that THE LETTERS could be at fault. Such credulous faith in the evidence of the eye is now, I daresay, a thing of the past, but it played a conspicuous part in its time, and has to be reckoned with here.

What with an authorised version sedulously perpetuated and faithfully followed, a rooted persuasion that what the eye saw written down must be right, and an art to furnish elastic rules for creating meaning where none existed: what with a theory of reading aloud, *κατὰ προσῳδίαν*, *καθ' ὑπόκρισιν*, *κατὰ διαστολήν*, which withdrew many variable elements from this field altogether, it is not surprising that the scholiasts should furnish very few comments that can properly be called critical notes.

When the art of expounding the poets was still fresh and pliant, before it hardened into a dull, mechanical method, pursued more for its own sake than for the end for which it was framed at the first, scholars had been aware that the written word was in its nature mutable, and must alter for the worst: and they ventured here and there to conjecture that the pen of some ready writer had bungled a word, or his eye had jumped a line or a batch of lines. As has been pointed out in the last chapter, such conjectures may have been often mentioned in commentaries, but certainly in the scholia very few are noted. At T 162 **ΚΑΙΑΧΑΙΟΣ** is said to have been altered by Aristophanes of Byzantium into **ΚΑΙΑΛΚΑΙΟΣ**, and at Av 1342 there is this note—*μετὰ τοῦτον ἑνὸς στίχου φέρουσί τινες διάλειμμα καὶ Ἀριστοφάνους πλήρωμα οὕτως· "ἐρῶ δ' ἐγώ τι τῶν ἐν ὄρνισιν νόμων"* ven. In the latter case there is no need to dwell on the stop-gap's insufficiency. The point to be dwelt on is how it came to be known that there was a gap at all. Was the gap marked in more copies than one, or only in a single copy which Aristophanes had cause for thinking authoritative? Did the gap exist to show that a man of sense had omitted some intrusive adscript as exasperating in its way as the Byzantine's stopple, or that a groping transcriber had mistaken for a verse past cure some illuminating stage-direction, deriving, perhaps,[1] from the poet himself? These questions are idle, but there is another which has even less chance of getting an answer. If a stop-gap, accidentally known for such, has in one passage made good its footing in the text, how often has the same thing happened where unrecorded?

A gap is also indicated in the most tantalising way in three

[1] See infra Bk. 2, p. 103 ff.

notes in the venetus[2] severally attached to V 1279 1284 and a line that the contents of the note itself show to be 1283. It is probable that all three refer to the same gap and mark the loss of the first eleven lines of the antistrophe which should begin after 1283.

It is evident, therefore, that some lacunae existed at the time when the Alexandrian collection of the plays was made. Moreover, about the same time certain lines seem to have been held suspected, either because they were not given by all copies or given only by poor copies. So much at least may be inferred from a note preserved in the venetus upon this passage of the Frogs :—

ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο
: νὴ τοὺς θεοὺς ἐχρῆν γε πρὸς τούτοισι κεἰ
τὴν πυρρίχην τις ἔμαθε τὴν Κινησίου.

Part of a comment on 153 runs—*τινὲς δὲ οὐ γράφουσι τὸν νὴ τοὺς θεοὺς στίχον ἀλλ' ἀφαιροῦσιν αὐτόν, καὶ τὸν ἑξῆς οὕτω γράφουσιν "ἢ πυρ<ρ>ίχην τις ἔμαθε τὴν Κινησίου·" διὸ καὶ Ἀριστοφάνης παρατίθησι τὸ ἀντίσιγμα καὶ τὸ σῖγμα.*[3]

[2] 1279 *τὸν δ' ὑποκριτήν* :—*οὐκ ἔστι σαφὲς τις τῶν ὑποκριτῶν Αὐτομένους ἐστὶν υἱὸς ὃν ποτ' ὤμοσεν· τίς ὤμοσεν εἰ μὴ ἄρα ὁ πατὴρ αὐτοῦ Αὐτομένης ἔστρεφε λόγον μετὰ τοῦτο διάλειμμα στίχων ἀνάστατον εἶναι τῶν πλείστων δὲ εὗρον ἕνδεκα.* 1284 *εἰσίν τινες* : — *μετὰ τὸ διάλειμμα ἐν πολλοῖς φέρεται στι^χ ἑνὸς καὶ τρίτου ὅμο | σου προσπίπτει. τοῦ δὲ ἐκάκισεν ἔκνισεν κτέ.* A new line begins after the *ὁμο* in *ὅμοσου*. Away on the preceding page, in the left-hand margin, beginning in a line with 1251 of the text, comes the note — *Ἡλιόδωρος· μετὰ τὸν στίχον τὸν γλωττοποιεῖν εἰς τὰ πορνεῖ' εἰσιόντα ἑκάστοτε εἰσὶν τόποι ἑπτὰ ἔχοντες στιγμὰς καὶ ἀλόγως, ὧν ἐκ προχείρου μὲν εὑρεῖν τὸν λόγον οὐκ ἔστιν· τὰ δὲ τοιαῦτα πολλάκις εἶπον ὑπολαμβάνω ὅτι ἐν τοῖς πρώτοις ἀντιγράφοις φθαρέντα, ὅτι μὲν τοιαῦτα ἦν τὸν ἀριθμὸν γρωσθῆναι, οὐ μὴν τίνα.* These notes may be hesitatingly restored thus— (1) <proper name> *μετὰ τοῦτον διάλειμμα στίχων ἀναστάτων εἶναι· "τῶν πλείστων δὲ εὗρον ιᾱ."* Cp. Arist. 566 a 16 *κύει τοὺς πλείστους μῆνας ε̄.* (2) *μετὰ τοῦτον διάλειμμα ἐν πολλοῖς φέρεται στίχου ἑνὸς· καὶ γόμος οὐ προσπίπτει.* i.e. *στίχου ᾱ* ΚΑΙΓΟΜΟCΟΥ, the *γ̄* being misread as a numeral. I can give no instance of *γόμος* in the sense of *πλήρωμα* = stop-gap, but *πλήρωμα* itself is in this sense rare. If *πλήρωμα* could be used thus, so could *γόμος*. (3) *Ἡλιόδωρος· μετὰ τὸν στίχον τὸν* (1283) *εἰσὶ τόποι ξ̄ ἔχοντες στιγμάς, καί, ἄλογοι κτέ* ; i.e. seven places obelised, that is to say, unintelligible, etc. He calls them *τόποι* because they do not deserve to be called *στίχοι*.

[3] It is quite hopeless to try and discover the exact function of these signs as placed by Aristophanes against lines in the text of Aristophanes. The same mark was used by different critics for different purposes, and it is very unlikely that there were ever many copies of any work except Homer in which a particular critic's system of marks was shown with any completeness —Diog. Laert. 3 66 (of a scheme of marks devised for the Platonic dialogues) *τὰ μὲν σημεῖα ταῦτα καὶ τοιαῦτα· ἅπερ, ὡς Ἀντιγονός φησιν ὁ Καρύστιος ἐν τῷ περὶ Ζήνωνος, νεωστὶ ἐκδοθέντα εἴ τις ἤθελε διαγνῶναι, πάσιν ἔστιν τοῖς κεκτημένοις.* The prevailing sentiment in regard to such things is conveyed, no doubt correctly, by Lucian VH 2 20 = 117 *ἔτι δὲ καὶ περὶ τῶν ἀθετουμένων στίχων ἐπηρώτων* (i.e. *ἐγὼ τὸν "Ομηρον*) *εἰ ὑπ' ἐκείνου εἰσὶν ἐγγεγραμμένοι· καὶ ὃς ἔφασκε πάντας αὐτοῦ εἶναι.*

A date so early cannot, however, be claimed for the other allusions in the venetus to lines omitted in some copies or for the one note in the ravennas which may, perhaps, have this meaning—Av 913 *περισσὰ τινὲς ταῦτα*. This appears to refer to the four lines after the first *κατὰ τὸν Ὅμηρον*, which might easily have dropped out owing to homoeoteleuton. But all that may be meant, is that certain commentators conceived them to be unworthy of the poet, and desired to discard them for one or other of those surprisingly insufficient reasons which seem to have appealed strongly to some ancient editors. This note would in that case have no place here, but should be put side by side with an adscript to Pa 834—*τοῦτο καὶ τὸ ἑξῆς διὰ τὸ κακέμφατόν τινες παραιτοῦνται <ὅτι ἐπαμφοτεριζόντως λέλεκται καὶ πρὸς τὸ πρᾶγμα καὶ τὸ ἀσελγές* ven>.

If a note is to show that early editors had cause to distrust the manuscript tradition, it must contain some indication of date. This is the case in the venetus at R 1437—*ἀθετεῖ δὲ τοὺς ε̄ ἐφεξῆς στίχους ἕως τοῦ "ῥαίνοιεν εἰς τὰ βλέφαρα τῶν ἐναντίων" Ἀρίσταρχος· "ὅτι φορτικώτεροι καὶ εὐτελεῖς, διὰ τοῦτο ὑποπτεύονται." Ἀπολλώνιος δὲ οὐ διὰ τοῦτο ἀλλ' ὅτι οὐ πρὸς τὴν ὑπόθεσιν ἔχουσί τι. ἐρομένων* (sic) *δὲ αὐτῶν* (sic) *ἑκάτερος μίαν γνώμην λέγει*. There are also the following notes, the former at 1440, the other at 1452—(1) *ταῦτα δὲ ἠθετημένα μετρίως ἄν τις νομίσειεν ἐνδιασκευᾶσθαι*[4] (sic)· *καὶ γάρ ἐστι φορτικά· τὰ δὲ ἑξῆς κείμενα πρέποντα καὶ τῷ ποιητῇ καὶ τῇ ὑποθέσει*· (2) *συναθετεῖται τοῖς ἄνω καὶ οὗτος· μένων γὰρ ἀκυροῖ τὴν ἐκείνων ἀθέτησιν, ἐν ᾗ φαίνεται τὰ μὲν πρότερα Αἰσχύλος λέγων, τὰ δὲ ἑξῆς Εὐριπίδης*.[5] If Aristarchus

---

κατεγίνωσκον οὖν τῶν ἀμφὶ τὸν Ζηνόδοτον καὶ Ἀρίσταρχον γραμματικῶν πολλὴν τὴν ψυχρολογίαν. The *διπλῆ* and the *ὀβελός* alone seem to have taken any hold, nevertheless Galen thinks it necessary (15 10) to explain the significance even of the *ὀβελός*. For an account of the many attempts made to get at the function of the marks as used for various authors, see Susemihl Gesch. d. Lit. in d. Alex. 1. p. 435 note.

[4] "These lines, as repudiated, one may reasonably think to be interpolated." There is in *ἐνδιεσκευάσθαι* a notion of deliberateness which is absent from *παρεγγεγράφθαι*. The simple verb, like the substantive from which it is formed, can be used to describe any alteration, whether in detail or in general plan, made by a poet in his own published works, e.g. ven p. 22*b* = Arg. vi. in Dübn. p. 78*a* respecting the second revision of the Clouds. In vol. i. p. 397 I have misrendered sch. R 1190 *τοῦτο ἔχει διασκευὴν παρ' αὐτῷ*, which rather means—"This phrase, *χειμῶνος ὄντος*, involves (=amounts to) the alteration of the text of Euripides." Thus in the note on R 1440 *ἐνδιεσκευάσθαι* is equivalent to *κατὰ διασκευὴν παρεγγεγράφθαι*, and may refer to remodelling of plays like that considered supra pp. 59 ff.

[5] Other notes are either too late in date or not dated at all.—They are all from the venetus—R 1283 (written over the line

really rejected these lines, by whom did he think them interpolated? Scholia are extremely provoking. Even more vexatious than the above is a comment which before it became a scholium may actually have contained the wherewithal to answer this question; for in its curtailed form it seems to say that not only were spurious plays believed by scholars of the third century B.C. to be current, but were thought also to have occasioned uncalled-for alterations in the text of genuine plays—R 1263 *καὶ μὴν λογιοῦμαί γ' αὐτὰ τῶν ψήφων λαβών* :— . . . *Ἐρατοσθένης δὲ τῶν ψευδαττικῶν τινὰς γράφειν φησὶ "τὼ [ὃ] ψήφω λαβών" ἵνα καὶ τὰ πεπλασμένα δράματα ἐν οἷς τὸ παράπαν τοῦτο ἠγνόηται δοκῇ μὴ σεσολοικίσθαι* ven. It is a strange note with its incredible implication that on the strength of the spurious plays, presumably few in number, somebody was prepared to change into accusatives all such genitives in this construction as might be found in plays which everybody accepted as genuine. The comment is poor evidence for anything;[6] but if anything it can prove, it may prove that there was felt to be considerable instability in the manuscript tradition, and that in some quarters there was an extraordinary readiness to presume upon this instability.

A like trend can be descried in third-century opinion when whole lines are not in dispute, but one or two letters only. When for any reason a scholar thought fit to meddle with a word, he was said to new-write it, or change the letters out of which it was made (*μεταγράφειν*). There are not many extant notes respecting conjectures of this kind, and fewer still which contain the one indispensable element, the conjecturer's name. These three, however, one Pergamene, two Alexandrian, are good and trustworthy evidence—Pa 123 **ΚΟΝΔΥΛΟΝ**:— *Δημήτριος ὁ*

beginning *ἴθι ὁή*, but probably belonging to 1282) *ἔν τισιν οὐ κεῖται*: 1286 *φλαττοθραττόφλατ*: —*τινὲς καὶ σημειοῦνται αὐτό, ὅτι τῶν διορθωτῶν τινὲς περιεῖλον τὰς τοιαύτας ἐν τοῖς μέλεσι προσθέσεις*: 1294 *τὸ συγκλινὲς ἐπ' Αἴαντι*:—*Τιμαχίδας φησὶ τοῦτο ἐν ἑνίοις μὴ γράφεσθαι*: Eq 240 *τοῦτο ὁ θεράπων πρὸς τὸν Ἀγοράκριτον· ἔν τισι δὲ οἱ β στίχοι οὐκ ἔγκεινται*: Pa 1335 *ἔν τισιν οὐ φέρεται διὰ τὰ μέτρα* (*οὐ φέρεται τὰ ὦ μέτρα* Dobr.): 1344 *οἰκήσετε*: —*ἐντεῦθεν ἐν τοῖς ἀντιγράφοις οὐ φέρεται οὐ πεντάκωλα ἀκολούθως ὡς φέρεται καὶ ἐνταῦθα ἐστί* (perhaps *φέρεται οὕτως πέντε κῶλα*). Both these notes on Pa probably refer to omissions due to homoeoteleuton.

[6] It does not even prove that comedies were forged, for the plays meant may be tragedies. A comedy, from its nature, is far more difficult to forge than a tragedy, and it is almost inconceivable that plays were forged after the manner of the old comedy. Eratosthenes speaks as if the existence of forged plays was a matter of common knowledge, and, if the plays meant could be proved to be tragedies, his statement would affect the question of the cobbling of old tragedies, see supra ch. i. detached note B.

Ζηνοδότειος μεταγράφει **ΚΑΝΔΥΛΟΝ** *ὅ* ven> *εἶδός ἐστι πλακοῦντος· ἀλλὰ διὰ τὸ "ὄψον" περιττὴ ἡ μεταγραφή*: 755 **ΚΥΝΝΗCΑΚ-ΤΙΝΕCΕΛΑΜΠΟΝ**: — *Ἐρατοσθένης ἀγνοήσας τὰ κατὰ τὴν Κύνναν κυνὸς γράφει* <**ΚΥΝΟCΩCΑΚΤΙΝΕCΕΛΑΜΠΟΝ** ven>: T 162 **ΑΛΚΑΙΟC**:—*ἐν ἐνίοις* **ΑΧΑΙΟC** *γέγραπται, καὶ τὰ παλαιότερα ἀντίγραφα οὕτως εἶχεν· Ἀριστοφάνης δέ ἐστιν ὁ μεταγράψας* **ΑΛΚΑΙΟC**· "*περὶ γὰρ παλαιῶν ἐστιν ὁ λόγος, ὁ δὲ Ἀχαιὸς νεώτερος.*"[7]

There may have been, very probably was, a sackful of these third century *μεταγραφαί*. The handful that serves for a sample tempts one to think that Alexandrian and Pergamene scholars, who certainly knew whether the text of Aristophanes had from any cause been more securely guarded than other texts, set uncommonly small store by it. It is, therefore, probable enough that the corruption at Pl 1011 **ΝΙΤΑΡΙΟΝΑΝΚΑΙΒΑΤΙΟΝ** actually appeared in third-century copies and was explained in some fashion or other by third-century scholars. If Symmachus did not consult early commentaries for himself, he nevertheless drew largely upon men who did. It is inconceivable that he should have ignored attempts to emend this passage, if any attempts had been made, or should have failed to discover in texts or commentaries a better reading, if a better had been known. This scrap of evidence is yielded by the venetus, but the ravennas in its turn has something to say for itself about shortcomings in the third-century text (see transcript i. p. 573 Av 1563). Whatever part Euphronius may have played in regard to this place in the Birds, whether he guessed or collated, it is clear that third-century copies were faulty or held to be faulty by those who had means of judging. Greeks after all were not so different from other men. Even Greek copyists made mistakes, and Greeks who read what their copyists gave them had sometimes to wait a long while before a lucky discoverer told them that what they had imagined their poets to have said was a manifest miscarriage of THE LETTERS.[8]

[7] Cp. R 935 **ΚΑΛΕΚΤΡΤΟΝΑ**:— <. . .> *γράφει* **ΚΟΛΟΚΤΡΤΟΝΑ** *ὡς γένος τι Περσικόν, ἀττελάβοις ὅμοιον*: Av 1181 **ΚΤΜΙΝΔΙC**: — *τὴν κύμινδιν οὐκ ἀνέγραψεν ὁ Καλλίμαχος· μήποτε οὖν* **ΚΙCΙΝΔΙC** *γραπτέον.*

[8] The conjecture of **ΘΤΡΑΙ** for **ΟΤΡΑΙ** has been mentioned, supra p. 56. A good many others might be got from Galen, e.g. one which he ascribes to Dioscorides 17 (2) 262 of **ΠΕΡΙ ΠΑΝΤΟC** for **ΠΕΡΙ-ΠΑΤΟC** in Hippocrates—*ψυχῆς περίπατος φρονὶς ἀνθρώποις*. Lexica frequently indicate ancient corruptions (*παλαιὰ σφάλματα*) and sometimes expressly mention that they were suspected to be such.

When the scholiasts mention variants their phrase is as a rule the schoolmaster's phrase signifying nothing, "There is another reading x"; but whether x is a conjecture, some *μεταγραφή* by a thoughtful scholar or a thoughtless, or merely a transcriber's blunder, some *παλαιὸν σφάλμα* or *γραφικὸν ἁμάρτημα*, there is no means for discovering. They neither tell its age nor describe its extraction. Besides the attested *μεταγραφαί* mentioned above (p. 65) the only certain[9] instance in which the ravennas gives to x either name or date is—R 567 *τὰς ψιάθους* :— . . . . *ἐν δὲ τῷ* Καλλιστράτῳ (sic) *γέγραπται τοὺς ψιάθους. καὶ ὅτι σεσημείωται πρὸς τοῦτο ὅτι ἀρσενικῶς εἶπεν.*[10]

The primary intention of notes containing variants is not always to determine the text. The annotator thinks first of etymology, orthography, ambiguity, or some other item in his stock of annotanda, just as in regard to accents, division of words, intonations, pauses, and the ascription of sentences to particular persons, he thinks of one or other of the various matters deserving attention in reading aloud. I may perhaps explain best what I mean by the help of a note which implies no variant at all—L 642 **ΗΡΡΗΦΟΡΟΥΝ** :—*οἱ μὲν διὰ τοῦ ᾱ, ἀρρηφόρια, ἐπειδὴ τὰ ἄρρητα ἐν κίσταις ἔφερον τῇ θεῷ αἱ παρθένοι, οἱ δὲ διὰ τοῦ ε̄, ἐρσηφόρια· τῇ γὰρ Ἕρσῃ πομπεύουσι τῇ Κέκροπος θυγατρί, ὡς ἱστορεῖ Ἴστρος.* The motive for annotation here is the discovery of etymology. Now if the word annotated had happened to be either *ἀρρηφοροῦσι* or *ἐρρηφοροῦσι* the annotator's motive would have been the same, even if he had added *τινὲς δὲ μετὰ τοῦ ε̄*, or *μετὰ τοῦ ᾱ*, as the case might be. The divulging of a speculative difference of opinion is not the recording of a sub-

[9] Cp. the doubtful instance at R 191 *εἰ μὴ νεναυμάχηκε* :—*διάφοροι γραφαί· οἱ μὲν κρεῶν ὡς Ἀρίσταρχός φησιν ἐπὶ τῶν σωμάτων λαμβάνεσθαι πολλάκις κτέ.*

[10] So ven V 772 *εἶλη κατόρθρον* :— . . . *γράφεται δὲ καὶ κατόρθρον* (sic) *ἐν πολλοῖς καὶ ἐξηγούμενος* Καλλίστρατός (the reading therefore known in his day) *φησι κατὰ τὸ ὀρθῶς ἔχον κτέ*: R 1276 *ὅσιον κράτος* :—*ἐν τοῖς πλείστοις αἴσιον· Ἀσκληπιάδης τὸ ὅσιον κτέ* (perhaps Ascl. of the Pergamene school): Pa 831 (where the text gives *τὰς ἐνδιαέρι αὐερινηχέτους τινάς*) *λέξεις τινὰς διαβάλλει τῶν διθυραμβοποιῶν ὡς τοιαῦτα λεγόντων Δίδυμος πεπλάνηται λέγων αὐερινηχέτους· οὐ γὰρ λέγουσιν αὐέρα οὕτοι* (not at all a certain instance): R 839 *ἀπύλωτον στόμα* :—*Φρύνιχος ἀθύρωτον· οἱ δὲ γράφουσιν ἀπύλωτον ἀντὶ τοῦ ἀνεῳγμένον, καί, πύλην μὴ ἔχον κτέ* (again doubtful): Pa 415 *ὑφ' ἁρματωλίας* :—*οὕτω ἡ γραφὴ μέμνηται Ἡρόδοτος* (Ἡρωδιανὸς Ald) *ἐν τῇ ῑ̄α καὶ Φρύνιχος ἐν τῇ σοφιστικῇ παρασκευῇ οὕτω τίθησι τὴν λέξιν* (an example of the hopeless, if unintended, treachery of scholia, seeing that the MS. of the epitome of Phryn. BA now gives *ἁμαρτωλία* as the reading found in the Pax). Av 1297 (1299) (where *ὑπὸ στυφοκόμπου* is read in the text) . . . *φέρεται δὲ τοῖς πλείστοις καὶ σαφὲς οὐδέν ἐστιν εὑρεῖν· Διονύσιος δὲ ὁ Ζωπύρου γράφει υπορτογοκομπου καὶ ἐξηγεῖτο ὅτι ἔγκειται τὸ μ̄. θέλει δὲ εἰπεῖν κτέ* (a perfectly enigmatic comment).

stantive variant. What is to be done therefore with such notes as these?—Pl 607 *ανύειν* (sic):—*τινὲς μετὰ τοῦ τ̄ ἀνύτειν· πλεονάζουσι γὰρ οἱ ἀττικοὶ τὸ τ̄* (attic[m]): N 3 *ἀπέρατον*:—*ἀντὶ τοῦ μέγα· οὗ πέρας οὐκ ἔστιν· οἱ δὲ μετὰ τοῦ ῡ γράφοντες ἁμαρτάνουσι* (etym.). Moreover, when all books were handwritten in an irrational script it is not likely that forms which differed only by an adscript iota were considered to rank with various readings. More probably they were treated as cases of ambiguity—Av 19 *τινὲς διὰ τοῦ ῑ ᾔστην ἀντὶ ᾔδεσαν . . . . ἢ ἀντὶ τοῦ ἦσαν κτέ*: 417 *γράφεται καὶ δίχα τοῦ ῑ τὸ ὁρᾷ ἵνα εἴη προστακτικόν, τινὲς δὲ μετὰ τοῦ ῑ ἵν' ᾖ ἐρωτηματικόν κτέ*: T 346 *ἐὰν μὲν ἄνευ τὸ ῑ γράφεται, ἑταίρα, οὕτως· . . . . ἐὰν δὲ σὺν τῷ ῑ, κτέ.* To this last passage, however, there is on the other side a separate note, the intention of which would seem to be textual, inasmuch as manuscripts are mentioned.

From the form which some notes take, the inference may be safely drawn that the framers of them actually contemplated a text in which a choice of readings was given. By what expedient this was done is left in doubt, whether by a "*γράφεται καὶ* x" in the margin, or by devices like those employed in the Oxyrh. fragment of Thuc. iv. That some of the editors sometimes preferred the more graphic device is almost proved by these notes, in which for the sake of clearness I shall garble the lemma:—

Ac 690 **ΕΙΤΑΛΥ·Ζ̄·ΕΙ**:—*ἐὰν μὲν διὰ τοῦ ζ̄, ὀλολύζει· ἐὰν δὲ χωρὶς τοῦ ζ̄,* **ΑΛΥΕΙ**, *τουτέστιν ἀδημονεῖ*: Pa 219 **ΤΛΟ Π·ΟΛΙ·Ν**:— *ἐὰν πόλιν γράφηται, λέγει ὅτι . . ., ἐὰν δὲ γράφηται πύλον, ἀληθείας μᾶλλον ἔχεται κτέ*: 126 **ΠΟΥΝΑΥΣΘΛΩΣΟΜΑΙ**:—*διχῶς ἡ ἀνάγνωσις· ἢ ἀρνητικῶς, οὐ πλεύσομαι, ἢ οὕτω· ποῦ* [δὲ] *περαιωθήσομαι;* 633 **Μ ΟΥΚΕ·Λ̄·ΑΝΘΑΝΕΝ**:—*ἐὰν μὲν εἴη οὐκ ἐλάνθανεν, σεμνολογεῖ λεληθότως αὐτούς, . . . ἐὰν δὲ οὐκ ἐμάνθανεν, φησὶν ὅτι κτέ*: T 838 **ΑΤΗ ΥΣΤ·ΕΡΑ·Ν** *κτέ*:—*τὸ ἑξῆς· ὑστέραν τῆς τῶν ἀνδρείων τεκούσης . . ., ἐὰν δὲ ὑστάτην, ἁπάντων* **Ν** *ὑστάτην*, cp. ib. 346 *ἄλλως*: N 939 **ΦΟΙΤΑ·Ι·**:—*ἀντὶ τοῦ φοιτήσῃ· ἐὰν δὲ ᾖ φοιτᾶν μετὰ τοῦ ῡ, λείπει ποιήσω κτέ.*[11]

[11] Cp. sch. ven V 1132 **ΓΕΡΟΝΤ ·ΤΡΙΒΩΝ· ΙΚΩϹ**:—*ἐὰν μὲν τριβωνικῶς, ὥσπερ τριβώνιον, ἐὰν δὲ γεροντικῶς, ὥσπερ γέροντι.*

Whatever be the truth about this, the commoner form of note is one that implies collation of copies, and indeed the editors occasionally say that a variant is derived from another copy or from other copies—L 1064 *ἐν ἄλλῳ γενέσθαι ἀντὶ τοῦ ἔξεστι*: T 346 *γράφεται ἔν τισιν ετερα* (sic) *καί ἐστιν ἕτερος νοῦς*. Seeing that the value of their other copies cannot be appraised, their variants are next to worthless.[12]

From a variety of causes this whole class of notes is rife with uncertainty. In the first place, they were peculiarly liable to vitiation in transmission, and when once depraved they cannot be restored with any confidence—ven Av 66 *καὶ μὴν ἔρου τὰ προσποδῶν*:—*γράφεται καὶ μὴν ἐρώτα· τὰ πρὸς ποδῶν σαφέστερα· καὶ τάχα ἂν εἴη κατὰ τὴν παλαιὰν σημασίαν γεγραμμένον τὸ ἔρου ἔρω· μετελήφθη δὲ εἰς τὸ ω̄ κτέ*. The last part of the note may be restored, but that is speculative and of no consequence. The first and important part cannot be reinstated with certainty.[13] An emender had better leave the scholium alone and tackle the text directly; for when he has satisfied himself that he has put the scholium back into its original form, he is just where he was. He cannot show that the scholiast's variant was ever more than a conjecture, a guess that he could make for himself without the scholiast's help.

Secondly, what looks like a note upon a variant may be nothing of the kind. It may record as a variant what was never meant for one, or it may appear to record a variant, when it was

For the editor of the Pa the case seems clear, and also for the editor of the Ac, if one plain instance can prove it. I am not so sure about the anaemic annotator of N, whose uncertainties give constant trouble. Some phrases in the trash at 1299–1300 may support the example above given, e.g. *πρὸς μὲν τὸ ἐπιάλων τὸ σύ, πρὸς δὲ τὸ ἐπιαλῶ τὸ σέ*: as may also

ΘΡ
869:—ΚΡΕΜΑ·CΤ·ΩΝ:—*τῶν ὀργάνων τῶν ἀστρονομικῶν καὶ γεωμετρικῶν· κρέμαται γὰρ ἐν τῷ φροντιστηρίῳ. οὕτω μὲν εἰ κρεμαστῶν γράφεται.*

It is conceivable that at the first a phrase like *ἔστιν ἡ γραφὴ ὁισσή* (N 1299) was technically used for a variation of reading

ΤΛΟ
represented in this way Π·ΟΛΙ·Ν, but from the nature of the case its precision of signification would disappear with the device which originated it.

[12] Cp. sch. ven Pl 505 *κακόμετρος οὗτος, ἐν δὲ ἑνίοις καὶ ἄμετρος κτέ*: R 133 *γράφεται δὲ ἐν πολλοῖς εναι αντι εἴητε* (i.e. *εἶναι ἀντὶ εἴητε*): Eq 4 *ἐν ἑνίοις δὲ ἀντιγράφοις εἰσέφρησε γράφεται*: Pa 253 *ἐν πολλοῖς κεῖται τὸ σοὶ τάχα δὲ οὐκ ὠφελεῖ διὰ τὸ μέτρον εἶναι κτέ*: 593 *τινὰ γράφει μετὰ τοῦ ῑ κτέ*: V 493 *ἐν τοῖς πλείστοις ὀρφῶς ἐν τισι δὲ ὀρφούς*.

The examples in rav will be found in detached note A.

[13] Of this heresy concerning the *μεταγραμματισμός* see another instance supra p. 56 9, and cp. sch. Eur. Ph 682. The tail of the note therefore wagged thus at first—*καὶ τάχα ἂν εἴη κ. τ. π. σ. γ. τὸ ἐροῦ* ΕΡΟ, *μετελήφθη δὲ εἰς τὸ* Ο (i.e. ΕΡΩ), so that one may conjecture, if it be worth while—*γράφεται "καὶ μὴν ἐρῶ τὰ πρὸς ποδῶν." ⟨τὰ γὰρ πρὸς ποδῶν⟩ σαφέστερα*, or something to that effect.

never intended to do so. What did the remarker on L 1064, as cited above, actually see *ἐν ἄλλῳ* when he looked there? Perhaps the line of text followed immediately by an interpretative *γενέσθαι*, written, as such interpretamenta sometimes are, in the intermarginal space, where variants also are often placed—

καιτουτοτεθυχωστακρεεξεσεαπαλακαικαλα γενεσθαι :[14]

or the line of text with *γενέσθαι* written interlineally above the *ἔξεστι*, also a common position for variants. Again at Pl 227, referring to *τὸ κρεάδιον* is the comment—*ὅπερ ἦκον ἄγοντες λοιπασθὲν ἀπὸ τῆς θυσίας. ἔνιοι δὲ τὸ λεβήτιον.* The final words might indicate a variant, if notes preserved elsewhere did not show that some interpreted *τὸ κρεάδιον* by *τὸ λεβήτιον*. At R 543 *τινὲς οὐρητρίδα τὸ οὐρηρὸν ἀγγεῖον* may be exegetic merely. The venetus has nothing but *τὸ οὐρηρὸν ἀγγεῖον* written against the line in which *ἀμίδα* occurs. More misleading still, the verb *γράφειν* in scholia may denote "to explain," being almost equivalent to *ἐξηγεῖσθαι*.[15] This came about very easily, seeing that in Greek there were no italics nor any device for marking quotations except one which was certain to be dispensed with when space was precious. At R 1028 ven is the note *Χαῖρις δέ φησι τὸ "Δαρείου" ἀντὶ τοῦ "Ξέρξου"· σύνηθες γὰρ τοῖς ποιηταῖς ἐπὶ τῶν υἱῶν τοῖς τῶν πατέρων ὀνόμασι χρῆσθαι.* That is a clear, if a surprising, solution of the *ζήτημα*, but in the form it takes in another batch of notes introduced by *ἄλλως* it is not so clear—*τινὲς δὲ γράφουσι Δαρείου τοῦ Ξέρξου οἱ δὲ ὅτι τοῖς κυρίοις ἀντὶ τῶν πατρωνυμικῶν κέχρηνται, καὶ ὅτι ὁ Ξέρξης.*[16] The one note has become two and now appears to suggest a variant. The same risk of mistake arises at Pa 1147 ven *οἰναρίζειν*:—*τὸ ἀποφυλλίζειν οἴν<αρ>α γὰρ τὰ φύλλα τῆς ἀμπέλου· τινὲς δὲ γράφουσιν "ἀμπελουργεῖν," οὐκ ὀρθῶς· οἰναρίζειν δὲ τὰς οἴνας ἐργάζεσθαι καὶ οἴναρα τὰ τῆς ἀμπέλου φύλλα*

[14] At L 327, where *οἰκίαν* is wrongly written in the text by rav, its correction, *ὑδρίαν*, is simply written against the end of the line. At Pl 148 what now appears as a note on *δοῦλος* is the true ending for the line which has been ousted in the text by *διὰ τὸ μὴ πλουτεῖν ἴσως*. It may originally have been written against the line just like the *ὑδρίαν*.

[15] Porson observed that in the Cod. Harl. of Hom. Od *γρ.* sometimes introduced not variants but interpretamenta. He thought this was due to misunderstanding, (an interpretative word written on the margin or between the lines having been mistaken for a variant). The gradual recognition of the right explanation is well given by Lehrs "Die Pindarsch." pp. 194 ff.

[16] Arising apparently from a contamination of two or perhaps three notes—(1) *τινὲς δὲ γράφουσι· "Δαρείου:—τοῦ Ξέρξου." οἱ δέ, "ὅτι τοῖς κυρίοις ἀντὶ τῶν πατρωνυμικῶν κέχρηνται καὶ ὅτι <Δαρεῖος> ὁ Ξέρξης."*

(*φυτά* ven). The inverted commas make all the difference here, as may be the case also with a note to *πάντως* in the same line =*γρ. παντελῶς* ven, i.e. *γράφεται· "παντελῶς."*[17]

In the ravennas there are no examples of this denotation of *γράφειν*, but its occurrence in the venetus makes caution necessary in deciding whether any variant is really attested by the scholia.[18]

Among the adscripts already referred to in this description there are two[19] which show that a lexicon was one source for variants; and other scholia have the same tale to tell:—

> Pa 959 ven (where *δαδίον* is given in the text) *οὕτω διὰ τοῦ λ̄ ὁ τὴν κωμικὴν γράψας λέξιν*[20] *ἀναγινώσκει* (*γράφεται καὶ δαλίον* merely, rav):—V 1169 ven (where the text has *διασαλακώνισον*) *ἔοικεν ἐμφαίνεσθαι τῷ ὀνόματι τὸ σαλακωνεύεσθαι γὰρ* (sic) *ἔν τισι μὲν διαλυκώνισον, ἐν δὲ τῇ Ἀρτεμιδώρου συναγωγῇ διαλακώνισον κτέ.*[21]

It will perhaps be conceded by most, that the information which the scholia have to offer about the text of the several plays comes to very little—a few conjectures designated as such, and a certain number of variants concerning none of which can it be said how it came into being. Even when the source of any

[17] These examples were first given by Bernhardy Eratosthenes p. 219 ff, who also gives sch. Ald Ac 1181 (*πτίλον δὲ τὸ μέγα κομπολακύθου πεσόν* [v.l. *πεσών*] *πρὸς ταῖς πέτραισι δεινὸν ἐξηύδα μέλος*) viz. *γράφεται δὲ οὕτως· πτίλου δὲ τοῦ μεγάλου πεσόντος εἰς τὰς πέτρας δεινὸν μέλος ἐξηύδα ὁ Λάμαχος, ἢ πεσὼν πρὸς ταῖς πέτραις ἐθρήνει τὸ μέγα πτίλον*—the citation of a note upon *ἀμφιβολία* due, as Lehrs points out, to variation in reading. See also Ludwich Aristarchs Hom. Textk. i. 508 17 ff.

[18] Therefore at Av. 1297 ven (see supra, p. 67, note 10) *ὑπ' ὀρτυγοκόμπου* may not be intended for a variant, and at R 839 ven (see ib.), though the note concerns a variant, the meaning may nevertheless be—"Others give the note—*ἀπύλωτον*:—*ἀντὶ τοῦ ἀνεῳγμένον κτέ.*" Pl 861 ven *ἤγιζεν εἰς σακτάν*:—*ἀρσενικῶς ὁ σάκτας λέγεται ὡς αἱ χρήσεις διδάσκουσι· γράφεται δὲ καὶ σάκκον οἷον εἰς θύλακον, ἀπὸ τοῦ σάττεσθαι.* This may represent nothing more than a citation from another annotated edition which gave something like—*εἰς σακτάν*:—*εἰς σάκκον, οἷον κτέ*: R 84 ven (a note assigned by a locating mark to *ποθεινός* in the line *ἀγαθὸς ποιητὴς καὶ ποθεινὸς τοῖς φίλοις, γράφεται δεξιός· φίλοις δὲ κτέ.* The *δεξιός* may be a metaphrase of *ἀγαθός*.

[19] R 839: Pa 415 cited supra, p. 67, note 10.

[20] Whether this is the same as the work named as the source of a note on a *λέξις* at Av 122 ven (*οὕτως ἐν τῷ λεξικῷ*) nobody can say; and if he could, nothing would be gained but one more name with nebulous associations. See Schmidt's Didymi Frag pp. 66: 73; Naber's Phot Lex i. pp. 8 ff.

[21] The codex plainly accents the *γρ*', but this may be an error for *γρ.* Cp. V 1144 ven . . . *τοῦτο δὲ Ἀρτεμιδώρου· "λέγει τὰς ἐπὶ ταῖς δυσκο⟨ι⟩λίαις λεγομένας σχολάδας* (or *χολάδας*?)" 1239 ven; Pa 344 ven; Erot. Lex Hipp 93 4 *Ἀρτεμίδωρος ὁ γραμματικὸς ἐν ταῖς λέξεσιν*, etc. See Susemihl's Gesch. d. Alexand. ii. pp. 185 ff.

variant is named, the variant seldom gains in authority thereby. In the Aldine there are far more variants. They also lack authority: but by their number they declare, what is patent apart from them, that a man born in the fifteenth century did not conceive of the end and purpose of scholia in the same manner even as the men who turned scholia into adscripts at a time when the old γραμματική was dying or dead.

LONGER NOTE TO CHAPTER II

SUBSTANTIVE variants mentioned in the scholia of the ravennas, such namely, as do not relate to "reading," orthography, etymology, and the like.

NOTE.—When the variant has been mentioned in the preceding chapter, the number of the page is given in lieu of the note containing the variant.

Pl 579 τινὲς μετὰ τοῦ ῡ, τὸν κράτιστον : 607 p. 68 2 : 713 γρ. καὶ ἑώρακας : 834 γρ. οὓς τότε ἢ ποτέ : 1093 προσέπιττον :— . . . γρ. καὶ ὑπεπείρων κτέ :

N 3 p. 68 3 : 745 . . . ἔνιοι δὲ ζυγώθρισον ἀντὶ τοῦ κτέ : 869 p. 69 note : 939 p. 68 34 : 1299 see transcript i. p. 264 : 1509 ὡς ἠδίκουν . . .) γρ. καὶ οὓς ἠδίκουν.

R 169 γρ. καὶ ἔχω, ἤγουν ἐὰν καὶ ἔχω ἀργύριον κτέ : 191 p. 67 n. 9 : 567 p. 67 9 : 1092 ἐν ἑνὶ λευκοπίων, ἀντὶ τοῦ λιπαρός : 1122 πραγμάτων . . .) γρ. καὶ ῥημάτων : 1240 πολύμετρον, διχῶς πολύβοτρον : 1401 λοιπῇ σφῶν) γρ. καὶ νῷν :

Av 19 p. 68 9 : 23 ἤδ' ἡ κορώνη :— . . . τινὲς δὲ γράφουσιν, οὐδὲ ἡ κορώνη : 204 καλοῦμεν αὐτοὺς) γρ. καὶ καλοῖμι ἂν αὐτούς : 417 p. 68 10 : 645 γρ. καὶ Θρίηθεν· καί ἐστι δῆμος τῆς Οἰνηίδος· ἐὰν δὲ Κριῶθεν, τῆς Ἀντιοχίδος : 1377 σώματί τε νέαν ἐφέπων : — τινές, ἔπεων κτέ : 1468 ⟨στρεψο⟩δικοπανουργίαν :— διχῶς στρουθοδικοπανουργίαν κτέ : 1563 p. 66 26 :

Pa 126 p. 68 27 : 175 γρ. καὶ πνεῦμα : 219 p. 68 25 : 633 p. 68 29 : 939 χ' ἡ τύχη :—τινὲς οὕτως· ὁπόσα ἂν θελήσωσιν οἱ θεοὶ καὶ ἡ τύχη κατορθοῖ : 959 p. 71 11 :

L 493 διχῶς ὑμῖν : 1064 p. 70 1 : 1300 διχῶς ἄνασσαν κτέ :

Ac 690 p. 68 24 :

V 1169 οἱ δὲ λυκώνισον ἀπὸ Λύκωνος κτέ. See p. 71 13.

T 141 γρ. σύ τ' αὐτός : 346 p. 68 11 : ib. p. 69 5 : ib. p. 68 34 : 393 ἄλλως· τὰ πλεῖστα οἰνοπίπους ἔχει ἀντὶ τοῦ μεθύσους, ἀπὸ τοῦ πιπίζειν κτέ : 838 p. 68 32 : 1040 . . . γρ. καὶ φῶτα ἀντομένα καὶ τοῦτο ἔχει νοῦν πρὸς τὸ ἑξῆς· φῶτ' ἀντομέναν ὃς κτέ : 1051 διχῶς τὸν ἄθλιον : 1176 διχῶς κωμοῤῥίαν.

Ec 852 διοίγετε διχῶς.

Further at Ac 1055 γρ. καὶ χίλιων is written in the inner intermarginal space in the same hand as the text. At Pl 100 a late hand has written ἴσθον above ἄττον, and at ib. 695 γρ. ἀνεπανόμην apparently as a correction of the scribal error ἀνεπαλλόμην in the text, and therefore properly without the καί. For L 327 see p. 70 n. 14.

CHAPTER III

SPELLING

Orthographiam, id est formulam rationemque scribendi a grammaticis institutam, non adeo custodit, ac videtur eorum potius sequi opinionem qui perinde scribendum ac loquamur existiment. Nam quod saepe non literas modo sed syllabas aut permutat aut praeterit, communis hominum error est. —SUETONIUS, of Augustus.

THE living Greece had dealt with her poets in a large and tranquil manner, bred of instinct and the sense of ownership, her sons in every generation doing as their fathers had done, and taking care that poets dead and gone should nevertheless speak in their ears with the voice of the living. This national habit, so far as it can be traced in history, first declared itself in the case of Homer at the time when THE LETTERS, if in use as yet at all, could have no message for a whole people. Thus the language of Homer, because it appealed not to the eye but to the ear, was by a gradual spontaneous process conformed in pronunciation to the national speech in each several age, so that obsolete words took the sound and the music prescribed by nature apart from theory. Even when the spoken word was written down, and so fixed for ever in the form it had by that time assumed, it continued for many centuries to be treated like the thing it was, a chant meant for the ear, and therefore accommodated itself elastically to the inevitable changes produced by time in Greek utterance.

If Greece could have kept her language to herself, as for a time she contrived to do, a cherished possession exempted from every hazard of contamination by virtue of her contempt for alien tongues, there can be no reason, provided she had stuck withal to her ingrained habit of regarding all verse as necessarily addressed to the ear, why she should not for an indefinite period have continued to hear the voices of her poets so speaking the

Greek of the past that it should sound in the ear as the Greek of the present. As it happened, she was compelled to impart her natural riches to many peoples speaking strange languages.

A nation's speech is a most delicate and sensitive thing. The race to whom it belongs, of whose being it is a part, may indeed do with it what they will as they will, and it will then submit to the influence of place and of time so as to appear, perhaps, multiform and impermanent, nevertheless will be itself all the while, unchanged in nature, and in every deep-seated habit just what it has been always. But familiar contact with other languages soon destroys its instinctive certainty and wilfulness. It becomes self-distrustful and self-conscious. As for the aliens who meddle with it, they sometimes think that they speak it; and no doubt they do understand the drift of what it says to them, and can make themselves understood for better or for worse in it, but they cannot make the birthright of another race their own. They speak by the merest mimicry.

After Greece had conquered the world and in conquering the world had laid down her life, men who imagined that they spoke Greek and were qualified to teach it to others, used to assert in their lectures that one thing was indispensable for him who would learn it, a painstaking imitation of the ancients, resting upon the assiduous study of the books which the ancients had been good enough to write out for his advantage. It does not seem to have entered their heads that to say this was to say that Greek was a dead language, and to imply that the Greek of the cosmopolitan kind spoken in their own day was not the Greek language at all, but a sort of commercial equipment, a medium of exchange between many races. To so perverse a conclusion were they brought by sticking unflinchingly to a method of study formulated by Greeks for Greeks when Greece was alive and Greek a living tongue.

There had been a time when that method was an admirable instrument of education; but when it was carried on from century to century, unchanged itself in a changed and changing world, it did a vast deal of harm. Instead of fitting men to take their proper place and do their proper work in the actual world, it prepared them for living in a gimcrack world made by itself from the least permanent elements in the life of the past: instead of teaching them how to control and use for the lasting

advantage of mankind the natural forces at work among the uneducated multitudes of their own generation, it habituated them to think that "the educated" ought not to meddle with the vulgar and the affairs of the vulgar. It was one of the many unrealities they learned at school that they must render the lines of Homer or of Aristophanes after the manner of the ancients: and they came to believe that there was nothing to be said for the Greek that they used to their servants,[1] but that every educated man must go back to sounds and accents, words and inflexions of long ago. This was downright artificiality, and cost them, happily, a deal of trouble. The reader of Philostratus or of Aristides is not sorry when he is reminded by some piece of palpable mimicry of the pains that must have been expended in stringing the fine phrases together, and the scholar who dips into Herodian marvels maliciously that loyalty to an archaistic system for interpreting the classics should have sustained him in amassing such dreary and unprofitable erudition. For that the imitation of the ancients as enforced by *γραμματικοί* and *ῥήτορες* was at the bottom of the fine writing and the dubious learning admits of no question.

Not a little in Herodian and his compeers—I select the second century A.D. as being the time when the study of the Greek classics had become to all purposes the study of a dead language — would seem to be guesswork, guesswork alike whether it derive from these theorisers themselves or from earlier students consulted by them. This is the case more particularly in what relates to the accentuation of words long obsolete and to orthography as determined by etymological theory. By hook or by crook the educated (*οἱ πεπαιδευμένοι, οἱ παιδείας ἐντός*), in setting nature and truth at defiance, had to be provided with information never required by the ancients themselves. They could not hear the old Greeks speak; they could not make sure that their own copies of the old classics told the truth to their eyes. Hence erudite works of reference, the titles

[1] Sext. Emp. has a humourous passage, *πρὸς γραμ.* 234=652 *στοχαζόμενοι τοῦ καλῶς ἔχοντος καὶ σαφῶς καὶ τοῦ μὴ γελᾶσθαι ὑπὸ τῶν διακονούντων ἡμῖν παιδαρίων καὶ ἰδιωτῶν πανάριον ἐροῦμεν, καὶ εἰ βάρβαρόν ἐστιν, ἀλλ' οὐκ ἀρτοφορίδα, καὶ σταμνίον ἀλλ' οὐκ ἀμίδα κτέ.*

Galen points out the absurdity of introducing Atticism into the pharmacopoeia—6 585 *ἐνίας τῶν ἐφεξῆς εἰρημένων ὀπωρῶν ἀγνοοῦσιν οἱ πολλοὶ τῶν ἀνθρώπων ὅπως ὠνόμαζον οἱ πρὸ ἑξακοσίων ἐτῶν Ἀθηναῖοι*: 13 408.

of which sometimes prove that a man may be able to spell a word in an old way, yet employ it in a sense unknown to the ancients.

Many of the old words needed to have their accents determined, the primitive quantity of their vowels fixed, the presence or absence of aspiration discovered. Certain sounds, more particularly vowel-sounds, had altered in half-a-dozen centuries, several originally distinct having degraded in process of time to a single sound. Directions, therefore, had to be given lest the imitators should spell them as they pronounced them. The ancient dialects had each contributed something of its own to the vulgar Greek that it was a duty to ignore, and therefore such intrusions should be noted. Inflexions of nouns and of verbs had greatly altered, and the archaic must be reinstated.

These were all things of a kind that the old Greeks had never thought about. Their mimics on the contrary had set themselves the task of achieving by industry what can only be done spontaneously. It is not merely that they tried to write as men who had lived many centuries earlier; they tried to speak also. Many rhetors made a livelihood by lecturing in public, and schoolmasters had to read the works of the ancients aloud, and accent as they best could words never used in their own day. Both must have blundered very often, but incorrigible assurance in the one case and obstinate theory in the other made up for inevitable ignorance. That the accent of some words and the spelling of others were hotly contested, is well-known. Such a breach with nature as these men were guilty of is sure to be punished by scores of anachronisms and incongruities.

One good result this affectation incidentally had. Ridiculous in itself and disastrous to the natural evolution of the Greek language, it tended neverthless to preserve the texts of classical authors from certain kinds of deterioration. The ringleaders in the retrograde movement were at the same time the official interpreters of the classics. Their craze for archaism made them jealous guardians of old-world spelling and antiquated inflexions. If the change of *νηττάριον* into *νιτάριον* noted in the last chapter took place as early as I suppose, it would indicate that misspelling arising from faults or changes in pronunciation may have been from the first a cause of corruption. As the language altered more and more, this kind of risk would have become serious

but for the mechanical precautions taken to overcome it; and notwithstanding these precautions the risk might again have become considerable, if the schoolmasters' vigilance had not been stimulated afresh, as in truth it was, by the craze for atticising.

When this mania completely dominated the educated classes, commentaries were ransacked for information which might be of use, and all that could be obtained was then systematised by men like Herodian. The ordered treatises thus compiled became in their turn a source from which annotators derived material.

It is thus uncommonly difficult to decide in many cases whether an adscript dealing with spelling or accent or something else of the sort, belongs to the class of notes on which Herodians depended or is derived from Herodians. But inasmuch as Herodian is sometimes named as the source of such notes, and as they frequently deal with words which can hardly have presented any difficulty to Greek students of Aristophanes before the age of Augustus, it seems reasonable to assign the bulk of them to the period during which the tendency culminating in Herodian was at work rather than to the time when γραμματική still performed in a more or less natural manner its duty of recovering the spoken word from the written by reading aloud. I do not hesitate, therefore, to bring the most of them together in this place, reserving for the section on reading aloud those only which seem to suggest an earlier point of view.

All notes of this kind, whatever the motive from which they were written, must have tended to keep texts free from errors. This is more particularly the case with such as deal with ὀρθογραφία, a name which intimates that its concern was with spelling, and not with pronunciation. Its operation is thus described by Sextus Empiricus—It consists, the γραμματικοί say, in three processes, which severally determine the number, the nature, and the grouping of the letters—(1) their number, as when we inquire whether an iota should be attached to datives, or whether εὐχάλινος and εὐώδινας should be spelt with an iota only or with the diphthong ει: (2) their nature, as when we examine whether σμιλίον and Σμύρνα should be spelt with a zeta or a sigma: (3) their grouping, as when we are puzzled by the term ὄβριμος, and would know whether the beta is the first letter of the second syllable or the last letter of the first, or when

we would know where the sigma should be placed in the name Ἀριστίων.[2]

The rules by which ὀρθογραφία proceeded and the criteria by which it determined the correct spelling, are known from other sources[3] to have been four—analogy, dialect, etymology, recorded information—e.g. ἡμερινός with iota only, "because all adjectives in -ρινος giving the time in which a thing is done are spelt with iota" (κανών, ἀναλογία): μείλιχος with the diphthong ει, "because the first letter of the diphthong is pronounced by the Aeolians, who say μέλλιχος" (κανών, διάλεκτος): εἰλικρινής with the diphthong ει, "because εἰλικρινής is derived from ἕλη, which shows the epsilon" (κανών, ἐτυμολογία): χίλια with the simple vowel, "because there is a record to this effect going back to ancient times" (whereas the Aeolic χέλλια would indicate a spelling χείλια) (κανών, ἱστορία).[3]

ὀρθογραφία in its variety ποσότης was concerned with the vowel-sounds, and of these mainly with such as were affected by itacism, and in ποιότης wholly with consonants. As for μερισμός, sometimes designated σύνταξις, it may be disregarded in scholia on dramatic poetry. Uncommonly little is known for certain about ὀρθογραφία, nor has the doctrine affected greatly the scholia to Aristophanes, a circumstance which may or may not be due to the existence of a carefully guarded school version.

The following comments, some of them probably curtailed, if they did not all originate in ὀρθογραφία, deal at least with the same things:—

> Pl 166 κναφεύει:—τινές· "ἀττικὸν (ἀττικτοὶ MS.) τὸ διὰ τοῦ κ̄, κοινὸν δὲ τὸ διὰ τοῦ γ̄": ib. οἱ παλαιοὶ ἀττικοὶ διὰ τοῦ κ̄, παρὰ τὸ κνάφος· ἔστιν δὲ ἀκανθῶδές τι ᾧ ξύουσι τὰ ἱμάτια· οἱ δὲ νεώτεροι διὰ τοῦ γ̄, παρὰ τὴν γνάψιν (these two notes appear as one in the ray): 528 ἐν δάπισιν:—ἐν τοῖς τάπησιν· οὕτως γὰρ οἱ ἀττικοί: 659

[2] 169=638 14 φέρε καὶ τῆς ἐν τῷ γράφειν αὐτῶν (i.e. τῶν γραμματικῶν) δυνάμεως ἀποπειραθῶμεν· τὴν γὰρ ὀρθογραφίαν φασὶν ἐν γ̄ κεῖσθαι τρόποις, ποσότητι, ποιότητι, μερισμῷ· ποιότητι μὲν οὖν ὅταν ζητῶμεν εἰ ταῖς δοτικαῖς προσθετέον τὸ ῑ, καὶ εὐχάλινον καὶ εὐώδινας τῷ ῑ μόνον γραπτέον ἢ τῇ εῑ· ποιότητι δέ, ὅταν σκεπτώμεθα πότερον διὰ τοῦ ξ̄ γραπτέον ἐστὶ τὸ σμιλίον καὶ τὴν Σμύρναν ἢ διὰ τοῦ σ̄· μερισμῷ δέ, ἐπειδὰν διαπορῶμεν περὶ τῆς ὄβριμος λέξεως, πότερόν ποτε τὸ β̄ τῆς β̄ ἐστὶ συλλαβῆς ἀρχὴ ἢ τῆς προηγουμένης πέρας, καὶ ἐπὶ τοῦ Ἀριστίων ὀνόματος τοῦ τακτέον τὸ σ̄.

[3] An. Oxon. 4 331=BA 1127 quoted by Lentz, the restorer of Herodian, Herod Techn Reliq p. civ.

ἦμεν:—*ἀντὶ τοῦ ἐπορευόμεθα· διὸ μετὰ τοῦ ῑ· ἀπὸ γὰρ τοῦ εἶω*: 1037 *τηλία*:—. . . *τηλία δὲ ἡ σηλία ὥσπερ τὸ σήμερον τήμερον κτέ*: 1056 *παιδιάν* (sic):—*οὕτως ἀττικοὶ βραχυκαταλήκτως καὶ παροξυτόνως ἐπὶ τοῦ παιγνίου*: R 474 *ἀττικῶς τὸν πνεύμονα πλευμόνα λέγει* (*ὁ Ἀριστοφάνης*) *ὡς καὶ τὸ νίτρον λίτρον*: 1168 *οὐ πιθών*:—*διὰ τοῦ ῑ γραπτέον καὶ ὀξυτονητέον τὸ πιθών, ἵνα ᾖ β̄ ἀορίστου* [*καὶ* ⟨*μὴ*⟩ *μέλλοντος*]: Av 1143 *λεκάνεσι* (sic):—*τὸ μὲν κοινὸν λακάνη* (ven: *λεκάνη* rav) *παρὰ τὸ λᾱ ἐπιτατικὸν καὶ τὸ χαίνω· πλατὺ γάρ. τὸ δὲ ἀττικὸν λεκάνη* (in the text of ven the vowel has been erased and *ε* written in the erasure): Pa 712 *βληχωνίαν*:—*βλήχωνά φασιν ἀττικοὶ διὰ τοῦ β̄, οὐ διὰ τοῦ ῡ*: L 89 ⟨*τὴν βληχώ*⟩:—*τὴν λεγομένην γλήχωνα . . . ἀττικοὶ δὲ διὰ τοῦ β̄ λέγουσι τὴν βληχώ*: Ac 15 *τῆτες ἐπὶ ἔτος· ὅπερ οἱ Δωριεῖς σᾶτες* (Hesych.: *τᾶτες* rav) *λέγουσιν*: V 897 ⟨*κλῳός*⟩:—*οἱ ἀττικοὶ τὸν κλοιὸν κλωον* (sic) *ἔλεγον*.

Short as this list is, it contains few certainties. Some of the comments are partly metaphrases, e.g. Pl 528, where the article is also added to show perhaps that the gender varied as well as the spelling; and again, Pl 659, which contains a common device for distinguishing words either pronounced or spelt alike, e.g. Av 1163 *δρᾶ*:—*ἀντὶ τοῦ πρᾶττε, προστακτικῶς*. I am afraid it is useless to try and determine the ultimate motive for some of these notes upon words which differ from others only by a silent (*ἀνεκφώνητον*) iota. It would be precarious, as has been already pointed out, to treat them as dealing with substantive variants. Some are clearly interpretative, and belong to *ἀμφιβολία*; but here (Pl 659) there is no question of ambiguity, and the turn of the note indicates *ὀρθογραφία*.

It is comical to observe that transcribers did not always attend to the warning signal held out to them. For whatever the motive in which these adscripts originated they are all alike protective of the letters as they stand. Not one implies that any other spelling was attested by editors.

A like incidental advantage accrued to the text from comments of various kinds unconnected with *ὀρθογραφία*, yet relating to orthography in its modern denotation. Here also the craze for atticism played a part. That treatises by Herodian

were sometimes the source from which the remarkers drew is manifest from L 995 and from half a dozen places in the venetus at which he is named. But some of the notes are demonstrably much older by centuries, and belong indeed to that stratum in commentaries from which Herodian and his fellows dug treasure out. A sample of this sort of comment has been given in the preceding chapter, that on *ἀνύτειν* at Pl 607, in order to show that it is not primarily textual. The spelling *ἀνύτειν* illustrates the doctrine of *πάθη*, the so-called affections of language; and of these Herodian had a great deal to say. He also abetted the atticisers by disquisitions upon verbs and nouns, and upon the formation of words. At the same time it would be difficult to prove that the adscripts now to be catalogued are in the bulk derived from Herodian. Where Herodian's work undoubtedly influenced greatly the scholiasts was accentuation, and that may well have happened when the practice came into vogue of furnishing each word with an accent-mark.

All that can be said safely is that notes of the following description, whatever their origin may have been, must have been useful to the atticisers, and were useful also in protecting the text:—

Pl 673 *ἀθάρας* —*Ἀττικοὶ ἀθάρας, Αἰολεῖς ἀθήρας· λέγει δὲ τὴν σεμίδαλιν*: 689 *συρρίξας* (sic): — *ὁμοίως* (*οὕτως μόνως* ven) *φασὶν Ἀττικοὶ καὶ συρικτὴς καὶ σύριγμα*: N 112 *ἄμφω τὼ λόγω*:—*δυικῶς ἔκλινε*: 323 *τὴν Πάρνηθ'*:— . . . *θηλυκῶς ἡ Πάρνης*: 402 *<τὰς δρῦς>*:— *σημειωτέον ὅτι Πελοπον<ν>ήσιοι ἀρσενικῶς λέγουσι, τοὺς δρῦς* (a gender common in late Greek): 759 *πεντετάλαντον>*:— . . . *ἀττικῶς δὲ τοῦ ἀριθμοῦ τὸ ε̄ ἐφύλαξεν* (*ὁ Σωκράτης*): 911 *<κρίνεσι>*:—*οὕτως ἔκλινεν ὡς ἀπὸ τοῦ κρίνος ὡς τὸ τεῖχος· κτέ*: R 259 *θηλυκῶς τὴν φάρυγα λέγει*: 270 *Καλλίστρατος· ὅτι τὸν ναῦλον ἀρσενικῶς καὶ οὐχὶ τὸ ναῦλον εἰώθασι λέγειν· διασώζεται δὲ ἡ γραφὴ καὶ ἔστι* (*καὶ ἔτι* Fritzsche) *παρὰ τοῖς νεωτέροις· "καὶ ναῦλος ἡμῖν τῆς νεὼς ὀφείλεται,"* to which apparently some other has added—*οὐ μόνον δὲ ἀρσενικῶς, ἀλλὰ καὶ διὰ δύο* $\overline{\lambda\lambda}$ *καὶ οὐδετέρως, ναῦλλον*: 469 *ἀλλ' ἔχει μέσος*:— *οὕτως ἀττικοὶ τὸ ἔχῃ ἀπὸ τοῦ ἔχομαι δευτέρου προσώπου*: 558 *τάριχος*:—*οὕτως ἔλεγον ἀττικοὶ οὐδέτερος* (sic) *τὸ*

τάριχος: 565 *δείσασα*:—*ἀντὶ τοῦ δείσασαι, δυικῶς*: 636 *τὸ τύπτει δεύτερον πρόσωπον ἀττικῶς*: Av 6 ‹*ἀττικὴ ἡ κρᾶσις τοῦ* ven› *πλέον πλεῖν*: 935 . . . *τὸ δὲ ῥιγῶν δωρικῶς ἐστι κατὰ τροπὴν τοῦ* σ‹υ› *εἰς ω̄, ῥιγοῦν ῥιγῶν*: Eq 165 *τῆς πυκνός*:—*τῆς ἐκκλησίας· μετάθεσίς ἐστι στοιχείου· ἔδει γὰρ πυνκός*: L 643 *ἦ*:—*ἦ ἀντὶ ἦα, ὑπῆρχον*: ib. ‹*ἦ*›:—*ἔα, καὶ κατὰ συναίρεσιν, ἦ*: Ac 10 *κεχήνη*:—*συναλείφεται ἀπὸ τοῦ κεχήνεα ἀττικῶς· τὸ γὰρ ε̄ καὶ ᾱ εἰς η̄*: 590 ‹*τεθνήξεις*›:— . . . *ἀττικοὶ δὲ διὰ τοῦ σ̄ φασί, τεθνήξεις* (*τεθνήσει* MS.): 822 *σάκος δι' ἑνὸς κ̄, ἀνωτέρω διὰ β̄* (viz. at 745): 1026 *βόλιτον ἀττικοὶ οὕτως ἔλεγον χωρὶς τοῦ β̄, ὅπερ ἡμεῖς βόλβιτον*: 1146 *ῥιγῶν ἰωνικῶς ἀντὶ τοῦ ῥιγοῦν*: V 59 ‹*δούλω διαρριπτοῦντε*›:—*δυϊκόν ἐστι*: T 141 ‹*τρέφει*›:—*ἀντὶ τοῦ τρέφῃ· τὸ γὰρ τρέφει ἀττικόν*: 282 ‹*περικαλλῆ*›:—*δυϊκόν· τὸ ἐντελὲς περικαλλέε.*

These are not exactly interpretative. They do not remove any ambiguity, nor is the meaning better conveyed if *ῥιγῶν* is read rather than *ῥιγοῦν*, *τρέφει* than *τρέφῃ*, *ἦ* than *ἦν*. Nor is any variant suggested in any of them, unless the reading of the venetus be preferred at R 270 (viz. *διασώζεται δὲ καὶ ἔν τισιν ἡ γραφή*).[4] On the contrary the annotators' attitude is that of punctilious respect for a text in which they trust. Taking a hint from the scholiast at N 911 I daresay some of them are merely echoes from the schoolroom, when the boys had to mark *μεταπλασμοί* and *σχηματισμοί* in the author read, and give the equivalent in Greek of their own day. Thus at V 59 the ravennas will give one part of the schoolboy's sentence and the venetus another—*δούλω διαρριπτοῦντε*:—*δυϊκόν ἐστι*·[5] ‹*δοῦλοι ῥίπτοντες* ven›. There is a quaint bit of support for this at L 143 where *ὑπνῶν* from a sentence in Doric is actually annotated —*κοιμᾶσθαι· ἀττικὸν τὸ ὑπνῶν· τὸ γὰρ κοινὸν ὑπνοῦν.*

It is noticeable that at Ac 822 the annotator does not allude

[4] In that case this note should belong to the last chapter, being comparable with the note by Callistratus on R 567. But if right in this part of the note, the venetus is almost certainly wrong in what follows. So with hesitation I have held by the ravennas.

[5] Cp. L 291 *ἐξεπιώκατον, θλίβουσι, τὼ ξύλω δὲ δυϊκῶς*: 307 *δυϊκῶς πάλιν τὼ ξύλω· λέγει ἃ ἐβάσταζεν ξύλα*: 589 *πλεῖν*:—*τὸ ἐντελὲς πλέον.* Here belong notes at Pl 29: 41: 77: 312: 589: N 341: 950: R 146: 468: Av 612: 697: 1464: L 605: 997: T 57: 1227: Ec 117: 155: 294: 840.

to the point that *ἀνωτέρω* l. 745) when *σάκκος* is read, it is a Megarian who speaks. The double *κ̄* he may have himself been too familiar with to remark that it was meant for Megarian. But, as a rule, when Dorians speak, or Scythians murder, Greek, the difference is noted either by comment or metaphrase or both together. The simple metaphrase is very common, and it would be waste of ink to write out the notes of this kind.[6] But here are those in which something more is said :—

Pa 214 *ναὶ τὼ σιώ*:—*τοὺς Διοσκόρους οἱ Λακεδαιμόνιοι σιοὺς* (sic) *ἔλεγον ὡς Ἀθηναῖοι θεὼ Δήμητραν καὶ Περσεφόνην· ἔθος δὲ τοῖς Λακεδαιμονίοις ἐπὶ τοῦ νὴ τὼ θεὼ τρέπειν τὸ θ̄ εἰς τὸ σ̄ καὶ τὸ ε̄ εἰς τὸ ῑ*: L 81 . . . *ὡς αἱ ἀττικαὶ νὴ τὼ θεώ, λέγει δὲ τοὺς Διοσκούρους. Λακωνικῶς φθέγγεται*: 118 *τὸ σ̄ ἀντὶ τοῦ θ̄, ἕλθοιμι*: 995 *ὀρσά, ὀρθή· πᾶα, πᾶσα· οὕτω Ἡρωδιανὸς ἐν τῷ περὶ παθῶν*: 1002 *⟨ἄν:—⟩ τὸ τέλειον ἀνά*: Ac 732 *⟨ἄμβατε ποττὰν μᾶδδαν:—⟩ ἀνάβητε· οἱ Μεγαρεῖς δὲ τρέπουσι τὸ ξ̄ εἰς β̄ δ̄δ̄*: 742 (metaphrase +) *Δωριεῖς δὲ θηλυκῶς λέγουσι τὴν λιμόν*: 796 *Βοιωτοὶ τὸν ὀβελὸν ὀδελὸν λέγουσι*: T 1001 *ἀντί, πρὸς τὴν αἰθρίαν· βαρβαρίζει δὲ ὁ τοξότης*: 1083 *⟨λαλις:—⟩ χωρὶς τοῦ ε̄ γράφεται· ὁ γὰρ Σκύθης βαρβαρίζει.*

These, of course, are interpretative, and perhaps at a pinch might be catalogued under *γλωσσῶν ἀπόδοσις*: but that is hardly the place of origin which they themselves indicate. They are interpretative in much the same way as adscripts to common Attic words which in later Greek had taken a slightly different form and therefore were spelt differently—R 388 *παῖσαί τε:—ὅπερ ἡμεῖς παῖξαι· Ὅμηρος κτέ*: T 947 *τὸ παίξωμεν οἱ ἀττικοὶ παίσωμεν ἔλεγον.*

Interpretative also, but in another way, are notes upon spellings reproducing pronunciation intended to create comic effect :—

Av 570 *καταφρονῶν αὐτοῦ φησι, καὶ δωρίζειν πολλάκις*

---

[6] They may be found at L 84 : 87 : 95 : 170 : 171 : 173 : 998 : 1000 : 1001 : 1003 : 1004 : 1013 : 1080 : 1081 : 1181 : 1247 : 1248 : 1249 : 1250 : 1255 : 1257 : 1262 : 1263 : 1297 : 1300 : 1301 : 1302 : 1308 : 1317 : 1320 : Ac 757 : 771 : 790 : 902 : 911 : T 1007 : 1085 : 1086 : 1094 : 1097 : 1109 : 1118 : 1185. The editor of the Ac has a trick of paraphrasing screeds of Megarian ; but such notes do not count here.

ἐπιτηδεύουσι, referring to the whole line as spoken ἐν ἤθει, but the second half to [illegible] ὁ μέγας Ζεύς: V 1426 καὶ τὸν Κάρνα:— [illegible]: and by a metaphrase as V 45 [illegible] ἀντὶ τοῦ [illegible], [illegible] ἀντὶ τοῦ [illegible], [illegible] ἀντὶ τοῦ [illegible]: Pa 687 [illegible]:—τὸν [illegible]. In the last case the longer note in the venetus plainly indicates τὸ γέλοιον as does the ravennas in similar cases at Pl 872 and Av 1244. Unhappily the exact intention of a note in the venetus at Pa 314, but referring to 311, is now past certain discovery — [illegible]:—φησὶ χωρὶς τοῦ ἦ τὸ [illegible] of the [illegible]. That [illegible], more particularly after Sphacteria, should have spoken of Cleon as τὸν αὐτοῦ Κέρβερον, even in his lifetime, is probable enough: but in the corrupt line all that can now be said is that the annotator, if a modern, would have written τὸν αὐτοῦ Κέρβερον [illegible].

But having got among interpretative scholia I might go on for some time. It is sufficient to say that there are a good many scholia, more especially those dealing with the theory of ellipse and pleonasm as existing within words, and with [illegible] λέξεις, and with constructions (σχήματα), which by virtue of what they say or imply respecting the letters at certain places must have been almost as effectual in shielding the text from corruption as notes frankly textual or primarily concerned with spelling.

What the text had before notes which in any manner determinated it were framed is a different matter altogether; and to say that such notes tended to guard it is not to say that they did guard it. The uncertain note on E 270, if the form in which the venetus gives it be right, tells just what everybody knows, viz. that annotators had always been likely to find in the plays words spelt as Aristophanes could not have spelt them; and the risk of such misspelling increased as time went on, so that there was always work for a Dawes or a Porson:—

Pa 616 ven (where the text has [illegible]) [illegible] ἀντὶ τοῦ ἦ [illegible]: Pl 77 ven ἦν:—[illegible] ἀντὶ τοῦ ἦ αὐτὸ [illegible], τὸ ἦ [illegible]: Av 1363 ven ἦ:—[illegible] καὶ ἦν [illegible] δὲ τὸ ἦ ἀντὶ τοῦ ἦα. A later spelling once introduced by accident had

henceforward "manuscript authority," and, so buttressed, was and is apt to last. At Eur. Hec 13 all the extant MSS. give *ἦν*, and have done so for a long while—*νεώτατος δ' ἦν:—ἀντὶ τοῦ ἤμην, ἀττικῶς δὲ ἦν· καὶ "χωρὶς δὲ τοῦ ῡ, ἢ ἀντὶ τοῦ ἔα·" οὕτω Δίδυμος· ἐν μέντοι τοῖς ἀντιγράφοις "ἦν" φέρεται καὶ κοινὴ ἀνάγνωσις "ἦν."*

To what extent notes upon accentuation ought to be treated under spelling, it is not easy to say. What is to be done, for example, with comments like this?—

> Av 883 *και πελεκαντι:—μήποτε πελέκας προενεκτέον καὶ* (*ὡς* ven) *ἀλίβας· ὁ δὲ πελεκῖνος τοῦ πελεκαντι* (*πελεκάντι* ven) *προσέρριπται· πελεκὰν* (*πελεκᾶν* ven) *μέντοι, πελεκάνος, κοινῶς· πελεκᾶς* (*πελεκὰς* ven) *πελεκάντος, ἀττικῶς, πελεκᾶς* [*καὶ* ven] *πελεκᾶ δωρικῶς.*

The note as it stands is in intention composite, treating of accent, of pleonasm (*παραπλήρωμα*) and of dialectal forms. The *προενεκτέον* intimates that the annotator hesitated about the pronunciation, not the spelling: yet in order to distinguish the dialects in the end of the note, he must have marked the accents, if he were indeed a commentator, not a lecturer. Some shreds of definite evidence there are, e.g. a comment at Pa 782 presented in both manuscripts from which it is clear that the writer had at least one manuscript before him in which for some words at any rate the accent was part of the spelling:—

> *Καρκίνος:—Καρκίνος τραγῳδίας ποιητής· ἐν δὲ τῷ ἀντιγράφῳ παροξυτόνως εὗρον τὸ Καρκίνος· ἴσως οὖν συνέστειλεν αὐτὸ* (*ὁ Ἀριστοφάνης*) *ὡς καὶ Ἄρατος:* Pl 717 (where in the text rav has *κατάπλαστον,* ven *καταπλαστόν*) *<κυρίως δὲ ὀξυτόνως τοῦτο γράφουσιν* ven*> τινὲς δὲ καὶ προπαροξύνουσι, κατάπλαστον.*

This being so, it is possible that other notes upon accentuation in which there is no tell-tale verb indicating the contrary ought to be placed here rather than in the part of the book relating to reading aloud as an instrument of interpretation; but I suppose they must be given the benefit of the doubt.

For Aristophanes at least there is not much proof that the accentuation of obsolete words as fixed by tradition now and

then, by treacherous speculation more often, was regularly marked in black on school texts in or about the time when the commentaries to the several plays took the shape more or less that they now present. It is probable that accents were early marked on words like *ὄρρος*, *λισπη*, *ἠλυγη*; and further that when there was room for doubt about the way in which *συγγεωργος* (Pl 223) or *Τρυγαιος* (Pa 60) should be pronounced, the day had come for marking the accents on all words whatsoever. That practice must have had a beginning long before it became universal. So must the practice of leaving a space between the words, though there is no indication that that was done in the scholiasts' text even in the Plutus or the Pax (see at Pa 844). Yet these editions must be as late in time as any. In another late edition, that of the Nubes, the commentator often writes as if he took for granted that those who used his notes would read the play aloud (e.g. 13 : 180 : 315 : 439).

In all this obscurity one point can be discerned pretty clearly. The editors one and all do not trouble themselves concerning aspiration. They either neglected it altogether, or used a text in which the signs of the breathings were part of the spelling.

CHAPTER IV

ANALYSIS OF METRES AND RULES FOR TRANSCRIBING THEM NEATLY

THE world's debt to Alexandrian editors makes itself felt everywhere, but nowhere more than in the matter of poetry. A generation ago there was not a text of Chaucer which did not give many of the lines in a shape that Chaucer would have resented, and even at the present time the lines are not counted in scores but in hundreds which require amendment; and that though Chaucer's verse has none of the difficulties which are inherent in those portions of a Greek tragedy or comedy which were meant to be accompanied by music and dancing. It is sensible editing at a time when the right sort of knowledge was still easily come by that is to be thanked for the fairly sound condition of the extant Attic plays in all that relates to verse. When Blass, or somebody like Blass, shall have recovered the better part of the easy knowledge on which the Alexandrian editors depended, he will probably affirm that the ravennas and the venetus represent very creditably in point of metre a text of Aristophanes produced by any third-century editor.

Although γραμματική incidentally subserved the accurate transmission of the choric parts as arranged by the early editors, it would yet seem not to have gone behind the text as transmitted, but to have accepted it just as it stood. As in the notes adscript to the text of the ravennas or the venetus there is naturally no reference to the pre-Alexandrian manner of writing down a choral ode[1] as one continuous musical entity, the rows of letters filling the entire width of the scriptural column just as if they belonged

[1] The sagacious surmise of H. v. Wilamowitz-Moell. (Eur. Herakles i. 141) has been verified by newly found inscriptions and by the new papyrus of Timotheus. See Christ's Pindar, xiv. ff; Blass Bacchyl xxiv. ff.

to a work in prose; so also there is in the true scholia no information vouchsafed respecting the Alexandrian plan for marking off the metrical members and determining their proper groupings.[2] It is the case no doubt that the venetus undertakes for two plays to follow a *κωλομετρία* drawn up in imperial times, and in other plays does derive certain adscripts from the same work; but the ravennas deliberately[3] returns to what I believe to be the true interpretative tradition, and excludes from its margins the notes of this order which the manuscript from which it was copied certainly had. The half-dozen adscripts of this kind that still show on its pages are plainly there by accident. That they were felt to be interlopers is, I am sure, the right explanation of this somewhat singular treatment of the extracts from the colometrical handbook, and not that they were observed to be incongruous on the margin of a text that was always setting at naught their most definite instructions.

The *κωλομετρία* of Heliodorus,[4] which had thus intruded for a time among scholia, was partly textual in aim. It accounted for every *στίχος* and every *κῶλον*, and specified its metre. By three marginal signals (the *κορωνίς* ⟶ or , and the two *παράγραφοι*, viz., —— [*ἁπλῆ*] and > [*διπλῆ*]) it directed attention to the entrances and the exits of actors and of chorus, to the parting of the chorus into groups, each with its turn for speech, to transitions from one metre to another. It further designed to control the transcriber of a play from the time he took his pen in hand till he made the concluding flourish , intimating by a precise nomenclature at what place in the column sets of lines should stand relatively to those that went before and those that followed. It is a finical system, and seems to imply that the width of any single column was to be determined by the dimensions of the longest lines that had to be written there. Anapaestic tetrameters, for example, would demand a wide column.

[2] The evidence furnished by the Bacchylides papyrus is discussed by Blass Bacchyl xxv.

[3] This is demonstrated, or at least made very probable, by the behaviour of the ravennas at Pa 974. Against the line is a mark signalling a note. The same mark appears on the under-margin, but the note is withheld.

[4] See C. Thiemann's "Heliodori Colometriae Aristophaneae quantum superest" (1869), and O. Hense's "Heliodoreische Untersuchungen" (1870). For the subscriptions in the venetus relating to the Heliodorian extracts, see supra p. 35.

Relatively to shorter lines coming before or after them, they were said to be *ἐν ἐκθέσει* or *ἐκκείμενοι*. If shorter lines followed them, the shorter were said to be set back, *ἐν εἰσθέσει*; and if these in turn were succeeded by lines, shorter still, the dwarfish lines were *ἐν ἐπεισθέσει*, set further back. If the movement were reversed, the terms were turned round—*ἐν εἰσθέσει, ἐν ἐκθέσει, ἐν ἐπεκθέσει*.

It is probable that Heliodorus was largely dependent upon the Alexandrian editors. The name *κωλομετρία*[5] exactly jumps with one side of their work, and may have been borrowed from them, its misapplication to *στίχοι* being due to Heliodorus himself.

In their metrical analysis Aristophanes of Byzantium and his fellows may well have been guided by two considerations. If the old way of writing down *στροφαί* and *ᾠδαί* were retained, there were risk on the one hand that these would cease ere long to be treated as poetry at all, or at best that a reader's voice, if left without direction would convert them into screeds of prose; and on the other hand, that the verse would in transcription be actually commuted to prose, unless transcribers were provided with ocular proof that verse it was. In the Timotheus papyrus many letters have dropped out between the fourth row and the fifth in col. v., and throughout the papyrus there are signs, such as the substitution of augmented for unaugmented vowels, and vice versa, that the scribe did not altogether understand what was expected from him. It may well be that the disappearance from the Wasps of a whole antodê, as recorded above, p. 62 38, was occasioned by hopeless corruption arising from the old way of writing such parts.

Whether the fashion above described of arranging the lines on the column's face was invented by Heliodorus, or had been the ideal of those who first analysed instrumental or dance music into its metrical elements, it does not appear to have been at any time frequently employed by professed copyists. Here and there in the venetus and in the ravennas lines are set back, but as a rule parchment manuscripts[6] at any rate begin the lines, whatever

[5] The correct meaning of *κωλομετρία* may be got by collating it with the earlier *γεωμετρία*, and *κωλομέτρης* may have been used also.

[6] Studemund (Krit. d. Plaut. 48, quoted by Hense) states that the Plautus-palimpsest is written after the Heliodorian fashion.

their length, at the same distance from the left-hand edge of the page. Moreover, Byzantine commentators could scarcely have misunderstood, as misunderstand they did, the terms εἴσθεσις and ἔκθεσις, if the mode of arrangement thereby expressed had ever been common in hand-written books. The Bacchylides papyrus, in which the length of the lines is permitted to prescribe the column's width, knows nothing of ἐν εἰσθέσει or ἐν ἐκθέσει.

After all, the thing is a mere clerkly device, and has nothing in common with the essentials of metre. Modern poets, or their printers, sometimes make use of it; at other times they let the initial letters of lines the most diverse fall under each other in one even rank.

For the settlement of textual difficulties it is incredible that Heliodorus did more than particularise afresh in a mechanical manner the shortcomings of the pre-Alexandrian text, so far as he could discover them by the aid of Alexandrian records, or understand them when discovered. In the shape of direct evidence there is nothing but the scrap purporting to derive from Heliodorus preserved in the venetus at V 1272 (see p. 63, n. 2). If that means anything, it means that Heliodorus was entirely dependent upon what he could learn from the Alexandrian version and Alexandrian commentators. The indirect evidence for his incompetence is overwhelming. If he had improved substantially upon the authorised version, his success would have been known and spoken about. As it is, all that can be learned concerning him points to the conclusion that he was a journeyman mechanic, jobbing methods and terms stolen from better men, misapplying them also in order to suit the defects of an age too far removed from Greek culture to understand any natural presentment of the metrical basis of Greek musical poetry.[7] The time at which he lived is not exactly known, but it was rather in the second than in the earlier half of the first century A.D.[8]

To the Romans the work of Heliodorus, such as it was, may have been of some use, and of some use also to the growing multitude of mongrel Greeks, either practising γραμματική or having it practised upon them. In the worse days that were to follow it can only have been salutary. The importation of

[7] See Susemihl's Gesch. der griech. Lit. ii. pp. 226 ff. on Heliodorus and the Alexandrian tradition.

[8] See Hense, pp. 164 ff.

Heliodorian doctrine into the school system, which appears to be involved in the presence of Heliodorian adscripts among the scholia of certain plays, seems to show that a need for it had begun to be felt. If the plays principally concerned are just those which, with the scholia on their margins, make up editions that there are other grounds for assigning to a somewhat late period, the witness for the utility of Heliodorus becomes stronger. The change of accent from pitch into stress and the concurrent abasement of quantity were probably in active progress when colometrical notes intruded themselves among scholia proper. When the change was accomplished, when accent had become stress, and long vowels without accent marks were become short, then, of course, metrical notes invaded the scholia. But with the end of the process I have nothing to do here. It is enough to point out that long before the end came, things were shaping for it, and that perhaps when extracts from the Colometria were first given space in the margin of any one of the plays, the man who put them there believed that his contemporaries pronounced Greek in a way that might disguise from them the verse of Aristophanes.

No purpose can be served by presenting here in their rags and tatters the Heliodorian adscripts that have slipped in under the guard of the ravennas. They may be found at N 1130: 1170: 1304: Pa 512: Ac 971: 1000.

Besides these six fragments there are a few other notes, similar in intention, which do not derive from Heliodorus. Variety of opinion as to the best division into *κῶλα* accounts for a textual note at Av 1262— . . . *ἔν τισι δὲ κατὰ δύο κῶλα συνῆπται ταῦτα* rav ven.[9] Cp. for the odê ven 1188 *ἔν τισι δὲ τῶν ἀντιγράφων εἰς β̄ κῶλα διήρηται τὸ ἕν, ἐν δὲ ἄλλοις συνῆπται*: and for another passage (1480 ven) *ὅτι ἔν τισιν τὰ β̄ κῶλα ἕν ἐστιν, λέγω ἀπὸ "τοῦδε δὲ χειμῶνος."*

There is also this debris relating to the parabasis and its parts:—

N 510 *ἀλλ' ἴθι χαίρων*:—*παράβασις τοῦ χοροῦ· αὕτη δέ ἐστιν ὅτε ἐκ τῆς ᾱ στάσεως ὁ χορὸς μεταβὰς οὕτως ἀπαγγέλῃ πρὸς τὸν δῆμον*: ib. *κομμάτιον χοροῦ*: 595

[9] At this point (but not at 1188 or 1480) the venetus has the lines clearly *ἐν εἰσθέσει*. I cannot speak for the ravennas.

ἀντῳδὴ ἢ καὶ ἀντιστροφή: 607 *τὸ ἀντεπίρρημα ὅμοιόν ἐστι τῷ ἐπιρρήματι*: R 686 *τὸν ἱερὸν χορόν*:—*τὸ τοιοῦτον παράβασις καλεῖται· ὅπερ ἔλεγον ἐπιστρέφοντες πρὸς τοὺς θεωμένους· ἔστι δὲ ὁ τρόπος ὅταν καταλιπὼν τὰ ἐξῆς τοῦ δράματος ὁ ποιητὴς συμβουλεύσῃ τοῖς θεωμένοις ἢ ἄλλο τι ἐκτὸς λέγῃ τῆς ὑποθέσεως*: Av 685 *ἄγε δὴ φύσιν*:—*μετάβασις ἀπὸ τῶν ἔσω πρὸς τὸ θέατρον καί ἐστιν ἀναπαιστος* (sic): Pa 816 *ἀφῆκε τὸ ἐπίρρημα καὶ ἀντεπίρρημα*: Ac 676 *ἐπίρρημα*: V 1265 *παραβατικά· εἶτα τὸ <ἐπίρρημα καὶ τὸ> ἀντεπίρρημα.*

And this relating to odes elsewhere:—

R 209 *τούτῳ κέχρηται ὡς ἐφυμνίῳ τῷ κώλῳ*: 1265 *ὡς ἐφυμνίῳ κέχρηται τῷ ἰήκοπον*:[10] Av 209 *μελικὴ ᾠδὴ ἄρχεται*: L 1189 *ἀποκοπή ἐστιν τοῦ ἄλλου χοροῦ ὡς παρ' Εὐπόλιδι ἐν Κόλαξι.*

The few notes in which lines or *κῶλα* are metrically designated or analysed I shall chronicle under Reading. Whether this be right or wrong is of little consequence. There are only two which have the slightest claim to be textual.

[10] Cp. the note on R 1286, cited p. 64 supra, note 5.

BOOK II

SCHOLIA CONCERNED WITH THE INTERPRETATION OF THE LETTERS

> I had a whisper from a ghost who shall be nameless, that these commentators always kept in the most distant quarter from their principals in the lower world, through a consciousness of shame and guilt, because they had so horribly misrepresented the meaning of those authors to posterity.
>
> SWIFT.

PART I

READING ALOUD

CHAPTER I

INTRODUCTORY

NONE of the parts into which Dionysius divides the art of interpretation is so bewildering as that which has to be considered first. The main reason for this is that rules for reading are at best but ill given in writing,[1] and that the lawgiver's strongest enforcement, the living voice, cannot by any contrivance be come by; but the terms themselves as they crop up one after the other will also appear perplexing, the better part of their significance having grown to be what it is by a kind of parasitic accretion whereby the primitive denotation has sometimes been covered and altered. Above all, the Greek point of view may have been at the first so remote from the modern that it is only to be reached by some thinking. The short sentences in which Dionysius defines and describes reading partake to some degree in these difficulties—

> "Reading is the unfaltering enunciation of verse or of prose."
>
> "We should read with correct dramatic expression, render correctly the musical side of the words employed, mark correctly the intervals. If we so read, then by virtue of dramatic expression we discover the author's genius, by rendering his music his skill as an artist, by marking the intervals the sense contained between them."
>
> "Tragedy should be read in a tone befitting the heroic age, comedy in an ordinary tone of voice, elegies in a high-pitched and clear monotone, epic poetry with vigorous intonation, lyrical poetry musically, and commiserations in subdued and plaintive tones. To read without observing

[1] Quintilian so seldom thinks for himself that "Lectio demonstrari nisi in opere ipso non potest" (1 8 1) is perhaps a commonplace of the Greek schools.

these rules is on the one hand to debauch the genius of the poets, and on the other to put the reader's habit of mind in a ridiculous light." [2]

In saying that by reading *καθ' ὑπόκρισιν* a man discovers the genius of the author whom he reads, Dionysius puts simply and compactly the Greek point of view, which was that certain forms of composition were intended to be so read, were in fact *ὑποκριτικά*, and if *ὑπόκρισις* were denied them, could not produce their proper effect.[3] The earliest dramatic poets used to act their plays themselves,[4] and when this was no longer possible, they still continued to be *ὑποκριτικοί*, though not *ὑποκριταί*. Thus any dramatic poet worth reading at all made his characters behave and speak in such a way that any one who read aloud what they said was under the poet's spell and obliged to act.[5]

---

[2] Ed. Uhlig, p. 6 *ἀνάγνωσίς ἐστι ποιημάτων ἢ συγγραμμάτων ἀδιάπτωτος προφορά. ἀναγνωστέον δὲ καθ' ὑπόκρισιν, κατὰ προσῳδίαν, κατὰ διαστολήν· ἐκ μὲν γὰρ τῆς ὑποκρίσεως τὴν ἀρετήν,*[a] *ἐκ δὲ τῆς προσῳδίας τὴν τέχνην, ἐκ δὲ τῆς διαστολῆς τὸν περιεχόμενον νοῦν* [b] *ὁρῶμεν.*

ἵνα τὴν μὲν τραγῳδίαν ἡρωικῶς ἀναγνῶμεν, τὴν δὲ κωμῳδίαν βιωτικῶς,[c] *τὰ δὲ ἐλεγεῖα λιγυρῶς,*[d] *τὸ δὲ ἔπος εὐτόνως,*[e] *τὴν δὲ λυρικὴν ποίησιν ἐμμελῶς,*[f] *τοὺς δὲ οἴκτους*[g] *ὑφειμένως καὶ γοερῶς· τὰ γὰρ μὴ παρὰ τὴν τούτων γινόμενα παρατήρησιν καὶ τὰς τῶν ποιητῶν ἀρετὰς καταρριπτεῖ καὶ τὰς ἕξεις τῶν ἀναγινωσκόντων καταγελάστους παρίστησιν.*

[a] *ἀρετή* is the "maker's" excellence as a "maker," his creative spirit, whereas *τέχνη* is his skill as an artist. Though Dionysius mentions *συγγράμματα* in his definition as transmitted, he appears in his description to occupy himself with *ποιήματα* alone.

[b] "The sense contained in the words between interval and interval" would seem to be the meaning; but this is not certain.

[c] *τραγῳδία* : *κωμῳδία* :: *ἡρωικῶς* : *βιωτικῶς*. Cp. Demetr. *περὶ ἑρμ.* 204 (ed. Raderm.) *μεγαλοπρεπὲς γὰρ πᾶν μῆκος ὥσπερ καὶ ἐπὶ τῶν [ἡρωικῶν] μέτρων τὸ ἑξάμετρον ἡρωικὸν [ὂν] καλεῖται ὑπὸ μεγέθους καὶ πρέπον ἥρωσιν, ἡ κωμῳδία δὲ συνέσταλται εἰς τὸ τρίμετρον ἡ νέα* —"is called heroic, or appropriate to men of the heroic age." Cp. id. 5 *διὰ τοῦτο καὶ ἑξάμετρον ἡρῷόν τε ὀνομάζεται ὑπὸ τοῦ μήκους καὶ πρέπον ἥρωσιν κτέ*, where perhaps *ἡρῷόν τι* should be read—"an hexameter is called a thing for heroes, that is, befitting men of the heroic age."

[d] Arist. 804 a 21 *λιγυραὶ δ' εἰσὶ τῶν φωνῶν αἱ λεπταὶ καὶ πυκναί, καθάπερ καὶ ἐπὶ τῶν τετίγων καὶ τῶν ἀκρίδων καὶ αἱ τῶν ἀηδόνων καὶ ὅλως ὅσαις λεπταῖς οὔσαις μηθεὶς ἀλλότριος ἦχος παρακολουθεῖ· ὅλως γὰρ οὐκ ἔστιν οὐκ ἐν ὄγκῳ φωνῆς τὸ λιγυρόν, οὔτ' ἐν τόνοις ἀνιεμένοις καὶ βαρέσιν, οὔτ' ἐν ταῖς τῶν φθόγγων ἀφαῖς, ἀλλὰ μᾶλλον ὀξύτητι καὶ λεπτότητι καὶ ἀκριβείᾳ. διὸ καὶ τῶν ὀργάνων τὰ λεπτὰ καὶ σύντονα καὶ μὴ ἔχοντα κέρας τὰς φωνὰς ἔχει λιγυρωτέρας.*

[e] This mode of reading is given with a certain malice by the Latin "raucus," Mart. 8 3 13 etc.

[f] See Monro "The Modes of Greek Music" p. 115—"If the notes and intervals of the speaking voice are allowed to be separate and distinct, the form of utterance becomes singing." The regular term for the management of the voice in reading lyrical poetry is *ᾄδειν*. Demetr. *περὶ ἑρμ.* 167 distinguishes passages, however, even in Sappho, which should not be "sung," but read in ordinary tones.

[g] Perhaps only "passages of *poetry* in which the speaker commiserates himself or others," including, of course, *θρῆνοι*. There would be less difficulty if Dionysius could be supposed to digress here into the reading of prose speeches. The tone in which oratorical *οἶκτοι* should be rendered is described Longin. *τέχ. ῥητ.* W 9 569=Sp. Ham. 1 (2) 197 *οἰκτιζόμενον δὲ δεῖ μεταξὺ λόγου τε καὶ ᾠδῆς τὸν ἦχον ποιήσασθαι· οὔτε γὰρ διαλεγόμενός ἐστιν — ἀναπείθει γὰρ οἶκτος ἐξάδειν, ὅθεν ἀρχαὶ μουσικῆς χαρμονή τε καὶ λύπη, τοῦ φθέγματος ἐπεγειρομένου πρὸς τὴν μεταβολὴν τῆς λέξεως — οὔτε ᾠδῇ ἔοικεν, ἀλλὰ πίπτει μεταξὺ τούτων.* Attempts were made to define for every variety of subject the proper mode in which the orator should produce his voice.—Philod. Rhet (Sudh. 1 200). Jo. Doxopatres W 6 25 shows how late these notions lasted.

[3] Arist. *τέχν. ῥητ. γ̄* 12 = 1413 b 17 *τὰ ὑποκριτικὰ ἀφῃρημένης τῆς ὑποκρίσεως οὐ ποιοῦντα τὸ αὑτῶν ἔργον φαίνεται εὐήθη.*

[4] Arist. *τέχν. ῥητ. γ̄* 1 = 1403 b 23 *ὑπεκρίνοντο γὰρ αὐτοὶ τὰς τραγῳδίας οἱ ποιηταὶ τὸ πρῶτον.*

[5] Occasionally *ὑποκρίνεσθαι* is used almost in the same sense as *ἀναγινώσκειν καθ' ὑπόκρισιν*, e.g. Demetr. *περὶ ἑρμ.* 193 *Μένανδρον ὑποκρίνονται, Φιλήμονα δὲ ἀνα-*

If this compulsion was not felt, and felt strongly, the fellow had mistaken his vocation, and had better be left alone. He was not *προσωποποιός* at all or *ὑποκριτικός*, but *γραφικός* and *ἀναγνωστικός*. The same was true of every kind of oratory[6] except the epideictic. Moreover, the orator, unlike the dramatic poet, was not *ὑποκριτικός* merely, but actually *ὑποκριτής*, just as the dramatic poet had been at the first. To a reader, however, he was *ὑποκριτικός*, exactly as the poet was.

In one of his short digressions Demetrius,[7] glossing Aristotle in his usual manner, mentions two of the ways in which a dramatic poet imposes his will upon those who read him. Quoting Menander—

ἐδεξάμην, ἔτικτον, ἐκτρέφω—

he points out how the words standing thus apart, unlinke force a man to read *καθ' ὑπόκρισιν*, whether he like it or not. He then goes on to say[8] that there are other points concerned with *ὑπόκρισις* which study brings out; but after giving one of these points he remembers that he digresses. His one example is Ion in Euripides seizing his bow and arrows, and menacing the swan, if it should defile the treasures of the temple. Here (Eur. Ion 153–170) the movements of the *πρόσωπον* give the *ὑποκριτής* many opportunities for varying his postures and gestures—for Ion runs to fetch his bow and arrows, the swan is floating in the air, and Ion looks upwards as he addresses it. The like is the case with the rest of the scene (170–183). There is a rapid succession of contrasted movements, a play of shapes and contours (*διαμόρφωσις*) each visible for a moment, then changing imperceptibly into another.[9] Euripides as *ὑποκριτικός* understands his business.

γινώσκουσιν. In much the same way the *ῥαψῳδοί* in reciting Homer were said *ὑποκρίνεσθαι* and were called *ὑποκριταί* Plat. Ion 535 fin. Plato's point of view in the Ion is illustrative, but is so different that it need not be considered here.

[6] Arist. *τέχν. ῥητ.* γ 12=1413 b 3 ff.

[7] *περὶ ἑρμ.* 193–195.

[8] *ἀναγκάσει καὶ τὸν μὴ θέλοντα ὑποκρίνεσθαι*. Cp. his preceding phrase—*κινεῖ γὰρ ὑπόκρισιν ἡ λύσις*. See Arist. γ 12=1413 b 19.

[9] *ἔστι δὲ καὶ ἄλλα θεωρήματα ὑποκριτικά, οἷον καὶ ὁ παρὰ τῷ Εὐριπίδῃ Ἴων ὁ τόξα ἁρπάζων καὶ τῷ κύκνῳ ἀπειλῶν τῷ ὄρνιθι ἀποπατοῦντι κατὰ τῶν ἀγαλμάτων· καὶ γὰρ κινήσεις πολλὰς παρέχει τῷ ὑποκριτῇ ὁ ἐπὶ τὰ τόξα δρόμος καὶ ἡ πρὸς τὸν ἀέρα ἀνάβλεψις τοῦ προσώπου διαλεγομένου τῷ κύκνῳ, καὶ ἡ λοιπὴ πᾶσα διαμόρφωσις πρὸς τὸν ὑποκριτὴν πεποιημένη*. The word *διαμόρφωσις*, though not found elsewhere, was probably common. It is formed from the reciprocal middle *διαμορφοῦσθαι*. It brings out happily the contention, so to speak, between the various movements and postures which the poet forces the *ὑποκριτής* to assume

Among the other matters connected with *ὑπόκρισις* which Demetrius remorsefully refuses to mention is the most important of all, the management of the voice. He might have got something about this also from Aristotle, who says of asyndeta like that which Demetrius cites from Menander that it will never do to bring the three words out in a bunch, uttering them all on the same note as if they each expressed the same degree and kind of feeling—*ἀνάγκη γὰρ ὑποκρίνεσθαι καὶ μὴ ὡς ἓν λέγοντα τῷ αὐτῷ ἤθει καὶ τόνῳ εἰπεῖν.*[10]

It is with *διαμόρφωσις* in the sense in which Demetrius uses it and with *ἦθος* or *ἤθη* of the kind to which Aristotle here refers that the scholiasts mainly deal when they wish to show how Aristophanes should be read *καθ' ὑπόκρισιν.* All their comments fall naturally under these heads, and I shall try so to arrange them in the two following chapters. Certain shortcomings of THE LETTERS which affected both sides of *ὑπόκρισις* will be treated once for all in the earlier chapter, while those which concern *ἤθη* alone will receive attention in the later.

---

in rapid succession. The poet by virtue of his *ἀρετή* keeps the actor hard at work *διαμορφούμενον, μορφάζοντα* (Xen. Symp 6 4), *πολλὰ τοιαυτὶ καὶ τοιαυτὶ καὶ δεῦρο σχηματίζοντα* (Aristoph. ap. Ath 1 21 f).

[10] *τέχν. ῥητ. γ̄* 12=1413 b 29. What immediately precedes is even more definite, and shows that Aristotle though he touches upon it only in passing was alive to the capital importance in *ὑπόκρισις* of a voice which could run up and down the whole scale of feeling, and make the same word in different places mean just so many different things. In *γ̄* 1=1403 b 27 where he says that the *essence* of *ὑπόκρισις* lies in the voice he deals with *ὑπόκρισις* of a different kind, though he himself for the moment does not see the difference clearly, that namely which can be infused into *λέξις* itself, if *ὁ καλῶς λέγων* regulates the *volume* of his voice to suit each *πάθος*, and so selects and orders his words that the word-accents provide an appropriate musical accompaniment and the rhythm augments the effect intended—the sort of *ὑπόκρισις* in fact which the most undramatic Isocrates was expert in—*ἔστι δὲ αὐτὴ μὲν ἐν τῇ φωνῇ, πῶς αὐτῇ δεῖ χρῆσθαι πρὸς ἕκαστον πάθος, οἷον πότε μεγάλῃ καὶ πότε μικρᾷ καὶ πότε μέσῃ, καὶ πῶς τοῖς τόνοις, οἷον ὀξείᾳ καὶ βαρείᾳ καὶ μέσῃ, καὶ ῥυθμοῖς τίσι πρὸς ἕκαστον. τρία γάρ ἐστιν περὶ ὧν σκοποῦσιν· ταῦτα δ' ἐστὶ μέγεθος, ἁρμονία, ῥυθμός.* For Dionysius these things have nothing to do with *ὑπόκρισις.*

CHAPTER II

READING ΚΑΘ' ΥΠΟΚΡΙCΙΝ

AS RESTING UPON AN EXACT AND CLEAR APPREHENSION OF CERTAIN EXTERNAL THINGS, TIME, PLACE, THE PERSON SPEAKING, THE PERSON SPOKEN TO, THE MOVEMENTS AND OBVIOUS GESTURES OF THE SPEAKERS.

Smart remarks of leering faces,
And annotations of grimaces.

SAMUEL BUTLER.

I SHALL consider in this chapter only those comments which are intended to give the reader an inkling of the general aspect of the stage at a particular point in the action, who were there at the time, how they were dressed, what were their postures and behaviour, what words each actually spoke and to whom or to what these were spoken, which of them went out before the others, and who came in before the business was over. The persons shall be treated as if they were puppets pulled by strings, and what each speaks shall be measured by its length.

Of THE LETTERS as they first were written down no simple device made part for marking with precision the point at which one speaker takes another up, or for defining exactly which person speaks what or which is addressed, or for elucidating the principal incidents in the dramatic movement of each scene. A γραμματικός would be needed to give lessons to readers of Shakespeare, if each change of speaker were marked merely by a wider interval than usual between two letters, by a colon, or by a stroke under the first letters of the line in which the change occurs; and if the right person to speak had to be picked out at a guess from the list of actors given at the beginning of a scene. If further, there were none of what are termed stage-directions, intelligent readers would be few indeed—

BALTHASAR·FRIAR·IULIET·WATCH·PAGE
ASIDIDSLEEPUNDERTHISYEWTREEHERE
IDREAMTMYMASTERANDANOTHERFOUGHT
ANDTHATMYMASTERSLEWHIMROMEO
ALACKALACKWHATBLOODISTHISWHICHSTAINS
THESTONYENTRANCEOFTHISSEPULCHRE
WHATMEANSTHESEMASTERLESSANDGOARYSWORDS
TOLIEDISCOLOURDBYTHISPLACEOFPEACE
ROMEOOHPALEWHOELSEWHATPARISTOO
ANDSTEEPDINBLOODAHWHATANUNKINDHOUR
ISGUILTYOFTHISLAMENTABLECHANCE
THELADYSTIRS
OHCOMFORTABLEFRIARWHEREISMYLORD
IDOREMEMBERWELLWHEREISHOULDBE
ANDTHEREIAMBUTWHEREISROMEO
IHEARSOMENOISELADYCOMEFROMTHATNEST
OFDEATHCONTAGIONANDUNNATURALSLEEP
AGREATERPOWERTHANWECANCONTRADICT
HATHTHWARTEDOURINTENTSCOMECOMEAWAY
THYHUSBANDINTHYBOSOMTHERELIESDEAD
ANDPARISTOOCOMEILLDISPOSEOFTHEE
AMONGASISTERHOODOFHOLYNUNS
STAYNOTTOQUESTIONFORTHEWATCHISCOMING
COMEGOGOODJULIETIDARENOLONGERSTAY
GOGETTHEEHENCEFORIWILLNOTAWAY
WHATSHEREACUPCLOSDINMYTRUELOVESHAND
POISONISEEHATHBEENHISTIMELESSEND
OHCHURLDRINKALLANDLEAVENOFRIENDLYDROP
TOHELPMEAFTERIWILLKISSTHYLIPS
HAPLYSOMEPOISONYETDOTHHANGONTHEM
TOMAKEMEDIEWITHARESTORATIVE
THYLIPSAREWARMLEADBOYWHICHWAY
YEANOISETHENILLBEBRIEFOHAPPYDAGGER
THISISTHYSHEATHTHERENESTANDLETMEDIE
THISISTHEPLACETHEREWHERETHETORCHDOTHBURN
THEGROUNDISBLOODYSEARCHABOUTTHECHURCHYARD

Romeo and Juliet 5 3.

That there should be no division between word and word is, it will be seen, of no great consequence. It sometimes creates uncertainty and hazard; but the eye soon picks up the knack of marking off the words readily in most cases. Nor is much lost by the absence of punctuating dots and crooks. But distinction

between speakers, signals of tone and feeling (? !), and the more general help supplied by stage-directions cannot be done without so easily. If the play were printed throughout, as this passage is here printed, in rows of naked letters, and besides these with no signal save the paragraphus, ROMEO AND JULIET would not be so generally known as it is. The educated would be able to make the situations out, because as boys they must have learned the way to interpret the letters, to read *καθ' ὑπόκρισιν*, supplying for themselves the stage-directions[1] and the notes of tone and feeling; but the vulgar would miss the aids with which they are now lavishly provided, the notes let in within the lines—there are a dozen such in the Globe edition for this passage—and the frequent signals intimating in what tone they should understand a sentence or a word to be uttered. As not competent to read *καθ' ὑπόκρισιν*, they would scarcely be able to discern that Shakespeare had genius.

The stage-directions inserted in printed copies of old English plays—I have no concern here with the vagaries of ephemeral playwrights—are of course for the most part editorial. They are just as much adscripts as are marginal or interlineal scholia of a similar drift. Nevertheless some of them, and these such as no reader could discover for himself, are due to the dramatist. My first business is therefore to inquire whether directions of this primary kind were given in Greek tragedies or comedies.

Cratinus or Aeschylus, Sophocles or Aristophanes, in devising a play knew that he would have a part in preparing the representation. The stage-directions were all in his head. When the play came to be published for the advantage of Greeks all over the world, it is natural to suppose that indispensable directions were not entirely withheld. The direct evidence for this is barely sufficient, but what there is, all tends to make good the presumption.

Two stage-directions of a kind that no reader could imagine have been transmitted. In the ravennas between lines 129 and

[1] That this had as a rule to be done by the reader there is no doubt. The evidence of papyri is conclusive. It is, however, impossible in most cases to say whether it is only an ordinary reader who has sometimes added "aids" of various kinds to the letters. In a fragment of Menander (Oxyrh Pap ii. ccxi.) which may be as early as the first century A.D., a hand other than that of the text has inserted abbreviations of the speakers' names, interlineal when the new speaker begins within a line, and has prefixed or written interlineally these stage directions — *εξερχ Δωρις : εισερχ : Ιολε εισισι.*

130 of the Thesmophoriazusae the words *ὀλολύζεις γέρων* (i.e. **ΟΛΟΛΥΖΕΙΟΓΕΡΩΝ**) appear as a line of the text:—

<ΑΓ.> *ὦν χάριν ἄνακτ' ἄγαλλε Φοῖβον,*
<ΧΟ.> *χαῖρ' ὄλβιε παῖ Λατοῦς.*
ὀλολύζει ὁ γέρων·
<ΚΗΔ.> *ὡς ἡδὺ τὸ μέλος ὦ πότνιαι Γενετυλλίδες.*

The codex at the same time contains a note upon the words just as though they did indeed belong to the text—*ὀλολύζει*:—*παρεπιγραφὴ[ν] τοῦτο· εἰπόντος γὰρ τοῦ Ἀγάθωνος ὁ κηδεστὴς τοῦ Εὐριπίδου ὀλολύζει εἰς τὴν θηλύτητα αὐτοῦ καὶ μόνον οὐχὶ γυναικὸς εὐχήν.* The comic effect is augmented, if the old man thus begins with the cry of a woman at prayer; and it is difficult to see any other source for this stage-direction than a very early copy of the play in which the dramatist's intention was preserved. The sense in which *ὀλολύζειν* is used is scarcely that which a late actor or critic would have assigned to the word, but is, as the direction itself appears to be, early in date.

The like is true of the second instance. Written as a line of the text between lines 276 and 277 of the same play are the words—*ὀλολύζουσί τε ἱερὸν ὠθεῖται*, split by Fritzsche, no doubt correctly, into two stage-directions:—

ΚΗΔ. *μέμνησο τοίνυν ταῦθ' ὅτι ἡ φρὴν ὤμοσεν,*
ἡ γλῶττα δ' οὐκ ὀμώμοκ'· οὐδ' ὤρκωσ' ἐγώ.
ὀλολύζουσι· τὸ ἱερὸν ὠθεῖται.
ΕΥ. *ἔκσπευδε ταχέως· ὡς τὸ τῆς ἐκκλησίας*
σημεῖον ἐν τῷ θεσμοφορείῳ φαίνεται.

The scholia furnish a paraphrase of the second direction—*παρεπιγραφή· ἐκκυκλεῖται ἐπὶ τὸ ἔξω τὸ θεσμοφόριον.*

In five other places there are also stage-directions written as part of the text, but these being to some extent suggested by the text itself are not so significant—

R 310 *τίν' αἰτιάσομαι θεῶν μ' ἀπολλύναι;*
311 *: αἰθέρα Διὸς δωμάτιον ἢ χρόνου πόδα;*
αὐλεῖ τις ἔνδοθεν.
312 *: οὗτος : τί ἔστιν; : οὐ κατήκουσας; : τίνος;*

R 313 : *αὐλῶν πνοῆς.* : *ἔγωγε κτέ.*[2]

1263 *καὶ μὴν λογιοῦμαι ταῦτα τῶν ψήφων λαβών.*
διαύλειον προσαυλεῖ τις.
: *Φθιῶτ' Ἀχιλλεῦ κτέ.*[3]

Av 219 *διὰ δ' ἀθανάτων* 5
στομάτων χωρεῖ ξύμφωνος ὁμοῦ
θεία μακάρων ὀλολυγή. αὐλεῖ.[4]
: *ὦ Ζεῦ βασιλεῦ τοῦ φθέγματος τοὐρνιθίου.*

Ac 113 *βασιλεὺς ὁ μέγας ἡμῖν ἀποπέμψει χρυσίον ;* 10
ἀνανεύει.[5]
ἄλλως ἄρ' ἐξαπατώμεθ' ὑπὸ τῶν πρέσβεων ;
ἐπινεύει
Ἑλληνικόν γ' ἐπένευσαν ἄνδρες οὑτοιί.

All five examples seem to have been taken account of in the Heliodorian colometrical recension, and therefore must have been 15 held to be substantive parts of the text in the age of Heliodorus.

The number of instances may be augmented to six," if an adscript to Th 99 is understood in one way—*μεταξὺ τοῖν δυοῖν ἀξιοῦσί τινες γράφειν μινυρισμός, ὡς πολλὰ ταῦτα παρεπιγράφεται* : but unhappily that comment almost awakes the 20 suspicion that none of the six is necessarily primitive.

So much for comedy. In tragedy the extant manuscripts furnish in all six certain[7] cases of stage-directions ranking as

[2] The ravennas has no note here, but the venetus gives—*παρεπιγραφή· σημαίνει γὰρ ὅτι ἔσωθέν τις ηὔλησε μὴ ὁρώμενος τοῖς θεαταῖς* : and there is a Heliodorian note on l. 269 in the Ald—*μετὰ δὲ τὸν* $\overline{\mu\beta}$ *κῶλον ἰαμβικὸν ἐφθημιμερὲς* (sic) *τὸ αὐλεῖ τις ἔνδοθεν ὃ κατὰ παρεπιγραφὴν φασι κεῖσθαι ὡς καὶ ἐξῆς τὸ διαύλιον προσαυλεῖ.*

[3] The ravennas has the adscript—*διαύλιον διαυλεῖ τις* :—*τοῦτο παρεπιγραφή· ὥσπερ καὶ ἄλλα πολλά κτέ.* An Heliodorian adscript to l. 1251 also mentions the direction as textual—*ἐξῆς δὲ τίθεται κῶλον ἰαμβικὸν ἐφθημιμερὲς τὸ διαύλιον προσαυλεῖ ὅπερ κατὰ παρεπιγραφὴν τίθεται ὥσπερ καὶ τὸ αὐλεῖ τις ἔνδον καὶ ἄλλα πολλά.*

[4] In the Aldine this direction in the form *αὐλεῖ τις* is printed between 221 and 222. The rav has *αὐλεῖ* :—*τοῦτο παρεπιγέγραπται δηλοῦν ὅτι μιμεῖταί τις τὴν ἀηδόνα.*

[5] The rav says of this :—*τοῦτό ἐστιν παρεπιγραφὴ ὑπὲρ τοῦ σαφὲς γενέσθαι ὅτι ἀρνούμενος ἀνένευσεν* : and perhaps there was once a like adscript to the *ἐπινεύει*, inasmuch as it does give—*ἐπένευσεν μετὰ τὸ περιάγειν τὴν κεφαλήν.* For a sensible discussion of all the seven directions preserved in the ravennas as part of the text, see K. v. Holzinger "Ueber die Parepigraphae zu Aristophanes" (Wien 1883).

[6] The *σπονδή· σπονδή* Pa 1103 is actually mistaken for a *παρεπιγραφή* by the scribe of the ravennas at that place, who writes *παρεπιγραφή* against the line. Cp. sch. Ald—*τὸ δὲ σπονδὴ σπονδὴ παρεπιγραφὴ ἐν εἰσθέσει κώλου δισπονδείου.*

[7] It is possible that there is a seventh in Eur. Or 1383 ff—*Ἴλιον Ἴλιον ὤμοι μοι Φρύγιον ἄστυ καὶ καλλίβωλον Ἴδας ὄρος ἱερόν, ὥς σ' ὀλόμενον στένω ἀρμάτειον ἀρμάτειον μέλος βαρβάρῳ βοᾷ κτέ* : upon which in two mss. is the corrupt comment

part of the text, five of them together in one place of Aeschylus, and one in Euripides. The Aeschylean occur between lines 115 and 124 of the Eumenides. Not only are they written as separate lines, but they have each the paragraphus in front of them, as happens in the manuscript as often as the speaker changes. The sixth instance is the ᾠδὴ ἔνδοθεν between 486 and 487 of the Cyclops.

The evidence, therefore, is uncommonly meagre and unstable; nor would it be wise to build upon any part of it except the two pieces first mentioned—T 129 and 276: but even when thus reduced it seems to justify the conclusion that at an early date, perhaps in the lifetime of the dramatist himself, a play by Aeschylus or Aristophanes, when copied out for sale, did contain at least some of the more indispensable stage directions. These were written, of course, in the same characters as the words intended to be spoken and were reckoned as *στίχοι*, just like the lines of the text. They were perhaps even then designated *παρεπιγραφαί*, whatever the precise sense of the word may have been.[8]

But if *παρεπιγραφή* was the original name, and did not imply a place on the margin of the text, it was also used afterwards for much the same thing, but that thing marginal. Still later its meaning too was modified by the ignorance or the caprices of commentators, and ended in degradation. When in this course the *παρεπιγραφή* or written direction had reached the point at which it was given as a title to any form of words occurring in the text whereby some action, gesture, tone, or the like, appeared to be indicated, it was exalted into a *σχῆμα*. Such is its condition within the corpus of scholia in those plays in which the later origin of the comments, at all events in the redaction now extant, is most apparent, I mean the Plutus, the Clouds, the Peace, and more particularly the Knights.

—Ἀπολλόδωρος ὁ Κυρηναῖος ἐπιγράφει λέγων εἶναι τὸ ἀρμόδιον ᾧ Ἴλιον· εἰ δὲ ἦν παρεπιγράφου ἅπαξ ἂν ἐπεγράφετο τὸ Ἴλιον ἀπώλετο (Schw. 1 220). A little ingenuity might adjust this note to any theory, but to extract evidence from it is another matter. Less treacherous ground is the note preserved in the ven at R 1286 to the effect that some editors removed from the text of lyrical passages such cola as that which occurs there five times over—τοφλαττόθρατ τοφλαττόθρατ—and so far as the context goes need occur only once. It might be argued that men who would not write τοφλαττόθρατ any oftener than they could help, would certainly omit μινυρισμός, αὐλεῖ and the like.

[8] See detached note A at the end of this chapter.

In all significations but the last the *παρεπιγραφή* has its analogues among the sundry kinds of stage directions to be found in editions of English dramatists; but it has no such latitude of meaning as the English term. Whole classes of what are in English named stage directions are never spoken of as *παρεπιγραφαί* by scholiasts, although in one shape or another they may appear in large numbers upon the margins of the manuscripts. The Greek word did in fact keep almost to the last some of its original restriction of meaning, and even in departing farthest from its primitive denotation, still took a peculiar path which is never exactly parallel to the course of the English term.

This much premised, I shall not henceforward employ the Greek name at all, but will consider all adscripts, whether they are *παρεπιγραφαί* or not, whereby the annotators endeavour to convey to the readers of a comedy some knowledge of the perplexing minutiae of shifting scene and changing speaker, of gestures, accents, and dress, all of which the spectator once took in without trouble or uncertainty. As a rule these notes are merely commonplace or even clumsy deductions from the text, worth very little now. He who has the frank and open face of a printed page before him is wise if he watch it narrowly, and if here at least he leave scholia, ancient or modern, to look after themselves.

Although the existing manuscripts mark the speakers by abridgments of their names, they nevertheless exhibit on their margins or between the lines a certain number of notes that are quite out of place when the text has such signals attached to it. Many of these may have been transferred mechanically from a manuscript in which the speaker's name was not prefixed to what he said, to one in which it was prefixed. Indeed, some of them declare the nature of their origin merely by this, that their verb, which of course is normally *λέγειν* and not *φάναι*, has its subject expressed, whereas in notes of other kinds this happens very seldom. All the comments of this order which occur in the ravennas will be found in a detached note (note B) at the end of this chapter. The catalogue demonstrates what is always demonstrated when notes of any particular class are scheduled for each play, that the marginal commentary to each play received the form which it now has from a different man working

under different conditions, and perhaps in a different century from any of his fellows; but other evidence of a conclusive kind it has not to offer except in respect to one of the plays. When the commentaries to the other plays were put together in their present shape, the practice of attaching the sayer's name to what he says was either common or established. But the comments on the Frogs indicate a different state of things, and carry one back to the times of the *παράγραφος* and *αἱ δύο*,[9] when guessing was often the first stage in reading *καθ' ὑπόκρισιν*. A scholiast at Soph. Aj 354 has a rule for this game, but it is better adapted for tragedy than for comedy—*ἐν ταῖς γὰρ ἀμφιβολίαις τῶν προσώπων δεῖ τοῦ ἤθους στοχάζεσθαι καὶ διαστέλλειν τὸ πρόσωπον*. I should not like to say that the commentator to the Frogs used no manuscripts in which the speaker's name was frequently given, but the number, the variety, the character of the comments manifestly intended to assist the reader in determining which of the persons says this or that, declare plainly that he wrote at a time when the *παράγραφος* and *αἱ δύο* had often to be tackled, and guessing was still in fashion. One or two notes framed in an antique manner might easily creep into a commentary later in date than themselves,[10] but so large a number of notes for the designating of persons speaking cannot be accounted for except by the supposition that they were really required by readers of plays at the time when the commentary was written.

So much for scholia the purpose of which was to certify the reader whose part he should act in reading particular words.

---

[9] In addition to the notes in ravennas cited in detached note B, see sch. ven R 891 *τινὲς ἐν τῷ θεοῖς β̄ τιθέασιν ἵνα ἓν ᾖ τὸ "ἴδωσί τινές σοι κόμμα καινόν."* This diacritical mark appears in the Petrie Pap of the Phaedo combined with the *παράγραφος* to mark off the answer of one person from the question of another = 68 D ΣΟΦΙΑΙΖΩCIN : ΑΝΑΓΚΗ where the MSS. add *ἔφη* viz. *ἀνάγκη, ἔφη*. In the Men Pap (of the *Γεωργός*) the two points occur thrice to mark a change of speaker, once at least combined with the *παράγραφος*. They are also found in the Oxyrh Pap with the same function. There is no reference in the scholia to the other modes of marking change of speaker which occur in papyri, e.g. Petrie Ph (81 c), a dash: Men. *Γεωργ.* a single *στιγμή*: Herond. a longer interval between two letters. The word *παράγραφος* probably does not occur in the scholia, but *παραγραφή* in the same sense is read at Pa 1333 ven *ἐν τούτοις φέρονται κατά τινας παραγραφαί, ἵνα ὁ χορὸς ἀνὰ μέρος αὐτὰ λέγῃ*: and in that sense slightly perverted and misunderstood at Pa 444 ven. It has also been restored with great probability by Dobree at Nu 653 Ald and at R 1432 ven by Dobree Adv 2 267, though there *παράγραφος* is perhaps the more likely form—*ἔν τισι δὲ μετὰ τὸ⟨ν⟩ ᾱ παράγραφος* (*παρῆγαγε γράψας* ven).

[10] E.g. Ac 899 Ald *γράφεται καὶ ἰὼ ἀντὶ τοῦ ἐγὼ καὶ β̄ στιγμαὶ ἐν τῷ ᾄξεις, εἶτα τὸ ἰώ.*

sentences, or whole passages. Their principal value now is as a record of the difficulties with which readers had once to cope. Very few of them have any authority; and if they had all been lost, Aristophanes could not have suffered.

The same judgment has to be passed upon the scholia which fulfil the same purpose as the English *enters, enter: exit, exeunt*, and the various directions which are now given at the beginning of each scene or are let into the text. They are extraordinarily numerous, and will be found classified in a note at the end of this chapter (note C).

These comments represent perhaps in all cases nothing but the opinion of some remarker. They are inferences from the text such as anybody might draw. Nor do they profess to be anything more. If the editors of the other plays had thought of the word, they would have been quite content to adopt a favourite mannerism of the editor of the Clouds, who uses δῆθεν when he designs to mark that a note is an inference. It is surprising how little uniformity there is except as respects the main intention. Boys had to be taught to read *καθ' ὑκόκρισιν*, but every teacher was free to teach in his own way. There is actually no conventional term for bringing a person on the stage or sending him from it. The verb varies with the point of view adopted for the moment by the annotator. He may speak of a person as coming (*ἔρχεται*) or as having come (*ἦλθεν*), as entering the stage (*εἰσέρχεται*) or as coming out of one of the doors in the scene (*ἐξέρχεται*), as joining the group of actors (*πρόσεισι*), as stepping forward (*προέρχεται*), or as appearing (*φαίνεται*), or the like. The paucity of comments in which there is any allusion to the departure of a person from the stage is just what should be expected, if the whole class of adscripts here considered were really intended to be aids to reading. The reader was only concerned with a person so long as he spoke.[11]

[11] There are no examples in the ravennas and, so far as I have observed, none in the venetus either, of the phrase *κατὰ τὸ σιωπώμενον* + verb of motion to denote that a person is implied to have entered or left the stage; but it occurs in the Ald—N 195 *κατὰ τ. σ. ἄλλων ἐξεληλυθότων ἐκ τοῦ φροντιστηρίου*: 237 *ἐντεῦθεν κατέρχεται* (from the *κρεμάθρα*) *κατὰ τ. σ.* It is common in the scholia to Euripides—Or 132 *αἴδ' αὖ πάρεισι κτέ* :—*κατὰ τ. σ. ἔρχονται αἱ γυναῖκες ἰδεῖν τὸν Ὀρέστην πῶς ἔχει*: 725 *κ. τ. σ. εἶδε τὸν Πυλάδην ἐρχόμενον*: 850: Ph 694: Med 214: cp. Or 141 *ἐσελήλυθε δὲ ὁ χορὸς καθ' ὑπόθεσιν ἔσω*. The "by implication," however, may be used of other things, and in this case it does occur in the venetus—N 1279 *ὡς ταῦτα μαθὼν παρὰ Σωκράτους κ. τ. σ.*: cp. Ald N 1290: Eur. Hec 484: Or 1554. At Andr 1147 it is employed very oddly of what would be ordinarily annotated as

Notes on change of scene are still rarer. In the plays themselves, no doubt, there is none of that rapid gadding about from a church to a gaol, from a gaol to a mart, from a mart to an orchard, to which Shakespeare, for instance, accustoms spectator or reader; but for that reason all the more the commentators might have given greater assistance than they do.[12] As for scene shiftings produced by stage-machinery the ordinary teacher either could not or would not mark them. At two places in the Thesmophoriazusae the annotator seems to understand more or less what the *ἐγ-* or *ἐκκύκλημα* was—96 *οὗτος οὐκκυκλούμενος*:—*ἐπὶ ἐκκυκλήματος γὰρ φαίνεται*: 277 *παρεπιγραφή· ἐκκυκλεῖται ἐπὶ τὸ ἔξω τὸ θεσμοφόριον.* A definition of *ἐκκύκλημα* which reads as if extracted from a lexicon is adscript to Ac 408, where *ἐκκύκληθι* occurs in the text. But as a rule the annotators speak as if no such machinery existed.[13] They may not have comprehended it, and so said nothing about it. It is in favour of this explanation that the editor of the Clouds can actually employ *παρεγκύκλημα* just like *παρεπιγραφή* in its degenerate signification of any phrase in the text from which it is

---

a case of *ἔμφασις — πρὶν δή τις ἀδύτων ἐκ μέσων ἐφθέγξατο*:—*κ. τ. σ. σεμνῶς τὸν θεὸν ᾔνιξατο.* It is unknown in the Aeschylus and Sophocles scholia. *κατὰ τὸ σιωπώμενον* occurs twice in the Oxyrh commentary upon Φ viz. at l. 290, in a citation from Seleucus *ἐν τῷ ῡ̄ κατὰ τῶν Ἀριστάρχου σημείων.*

[12] These are all that occur in the ravennas—N 92 *ἤγαγε δῆθεν αὐτὸν ἐπὶ τὴν Σωκράτους οἰκίαν*: R 270 *ἐν ᾄδου λοιπὸν τὰ πράγματα*: cp. 316 *μετεβλήθη ὁ χορὸς εἰς μύστας*: Ac 395 *μεταβολὴ γέγονεν τόπου ὡς ἐπὶ τὴν οἰκίαν Εὐριπίδου.* Further a comparison of the notes on Ec 105 and 148 seems to show that the annotator recognised a change from night to day. There are others in the venetus, e.g. R 181 *ἐνταῦθα δὲ τοῦ πλοίου ὀφθέντος ἠλλοιῶσθαι χρὴ τὴν σκηνὴν καὶ εἶναι κατὰ τὴν Ἀχερουσίαν λίμνην τὸν τόπον ἐπὶ τοῦ λογειοῦ ἢ ἐπὶ τῆς ὀρχήστρας, μηδέπω δὲ ἐν ᾄδου*: 274 *μεταβέβληται ἡ σκηνὴ καὶ γέγονεν ὑπόγειος.*

[13] At N 184 there is no allusion to it:—*πεποίηκεν τὸ προσταχθὲν ὁ φιλόσοφος καὶ ἀνέῳξεν τὰς θύρας· ὁ δὲ εἰσελθὼν καὶ θεασάμενος αὐτοὺς καθημένους τεθαύμακεν.* The words appended to this note in Ald are not in rav or ven and are irreconcilable with it—*ὁρᾷ δὲ ὡς φιλοσόφους κομῶντας στραφέντος τοῦ ἐκκυκλήματος.* It is the same at Pa 234 and V 1341. In the one case the note runs—*νοεῖν δεῖ τὸν Τρυγαῖον ἀπὸ τοῦ καυθάρου ἀποβεβηκότα ἐπὶ τῆς σκηνῆς ταῦτα λέγειν*: in the other, *ἐπί τινος μετεώρου ὁ γέρων ἐφεστὼς προσκαλεῖται προσκοριζόμενος τὴν ἑταίραν.* There is, however, more information, such as it is, in the venetus, e.g. Pa 80 *μετέωρος δὲ αἴρεται ἐπὶ μηχανῆς, τοῦτο δὲ καλεῖται ἐώρημα· ἐν αὐτῇ δὲ κατῆγον τοὺς θεοὺς καὶ τοὺς ἐν ἀέρι λαλοῦντας.* Cp. Pa 174, where the rav also has *πρὸς τὸν μηχανοποιόν*: Pa 727 *κατέλυσε τοῦ οὐρανοῦ τὴν ὑπόκρισιν· κάτεισι γὰρ ἐπὶ τὴν ὀρχήστραν κλίμαξιν.* At N 294 are two notes explaining an instrument, *βροντεῖον*, for producing stage-thunder. They read rather as if they came out of the annotators' heads. At R 268 there is a note stating that the Frogs sang under the stage. The commentator to Aesch. PV 130 treats these things as I believe the ordinary scholiast mostly did. He sees that some sort of machinery must have been used, but he does not know what it was—*ταῦτα δέ φασιν (αἱ Ὠκεανίδες) διὰ μηχανῆς ἀερο-δονούμεναι· ἄτοπον γὰρ κάτωθεν διαλέγεσθαι τῷ ἐφ' ὕψους· ἐν ὅσῳ δὲ Ὠκεανῷ προσλαλεῖ κατίασιν ἐπὶ γῆς*: Cp. 300.

discoverable that a person in the play did something or required something to be done.[14]

The fact is, stage-machinery has little or nothing to do with reading *καθ' ὑπόκρισιν*. Something of the kind was taken for granted, and there the matter was left.

It is very different with the postures and movements of the several persons on the stage. Respecting these there are scholia in abundance, some of them so expressed as to suggest that action of a kind that would now be thought exaggerated was part of the ideal in reading aloud[15] (note C v. vi.). The lesser gestures especially are constantly indicated. The annotators are particular in explaining that a movement of the hand or the head ought to accompany certain words when spoken. "Points to a globe," "nods his head," "snaps his fingers," "points to his forehead," or the like occur with tedious regularity, even in places at which the dullest reader can hardly have required such assistance. They are almost as provoking as another series of notes, which, perhaps, belong here, though the annotators' intention in providing them may have been to guard against ambiguity, namely, the innumerable explanations of pronouns, and of generic terms like *ἄνθρωπος, ὁ θεός, τὸ πρᾶγμα* when applied to definite persons and things. As these, by identifying the person or thing spoken of, are a help to the reader, so are others, which certainly concern *ὑπόκρισις*, those namely that are meant to identify the person or the thing addressed (C vii).

While there are so many comments that might be dispensed with, it is disappointing to find no help afforded just where help is greatly wanted. It is very seldom that "asides" are remarked, and there must have been more than are noted. These are all that I can find in the ravennas—Ac 778 *λελη θότως πρὸς τὰ χοιρίδια λέγει τὸ "οὐ χρῆσθαι* (sic) *σιγᾶν"*: T 1063 *ἠρέμα ὁ κηδεστὴς τοῦτο πρὸς τὸν Εὐριπίδην*. But in the venetus there are these two more at the least—R 554 . . . *ὁ Ξανθίας δὲ ἠρέμα λαλεῖ*: 606 . . . *ἡσυχῇ δὲ ταῦτα λέγει*.[16] There is also one note

[14] N 218 is the only case in the rav, but the ven has it also at 18 : 22 : 132.

[15] Clement of Alexandria, after enumerating sundry kinds of bodily exercise, wrestling, games of ball and the like, walking, digging, chopping wood, grinding corn, drawing water, says—*πολλοῖς δ' ἔσθ' ὅτε καὶ τὸ γεγωνὸν τῆς ἀναγνώσεως γυμνάσιόν ἐστιν*. Paedag 3 10 50 = Sylb 104.

[16] So *ἠρέμα* of an "aside" sch. Eur. Hec 1023 (=1024 perhaps assigned by the annotator to Hecuba as it is assigned in one manuscript) *τοῦτο ἠρέμα λέγει*

which points out quite correctly that a "dumb person" can whisper a message in the ear, and be understood—Ac 1058 *ταῦτά φησιν (ὁ Δικαιόπολις) ὡς ἀκούσας εἰς τὸ οὖς.* The converse case is of course more common, in which it is noted that orders are given to men or women who, by the rules of the game, can only answer by doing as they are bid—Av 1579 *τὸ ὅλον πρὸς κνῆσμα Ἡρακλέους ποιῶν ὁ Πεισθέταιρος δοκεῖ πρὸς μάγειρον διαλέγεσθαι ἐπὶ τοῦ εὐτρεπίσαι δεῖπνον.*[17] But the first half of this comment, inasmuch as it hints at a tone and air of sly malice assumed for the nonce by Peisthetaerus, belongs to the following chapter.

ἵνα μὴ ὑποψίαν αὐτῷ δῷ ὧν μέλλει πάσχειν. A like sense is given by *καθ' ἑαυτόν* sch. Soph. Ant 328 (but apparently embracing 327–331)—*ἀπιὼν ὁ θεράπων καθ' ἑαυτὸν ταῦτά φησιν· οὐ γὰρ δυνατὸν ἐπὶ τοῦ Κρέοντος ταῦτα λέγεσθαι ὡς καὶ ἐν τοῖς κωμικοῖς*—where *ἐπί*="coram," "in the hearing of," as in *ὅρκον ὀμόσαι ἐπὶ διαιτητοῦ* etc. Either by itself or combined with *ἠρέμα, καθ' ἑαυτόν* may also be employed in pointing out that a person talks with himself heedless who hears—sch. Eur. Or 670 *τὸ δὲ ἐξῆς ἠρέμα καθ' ἑαυτὸν λέγει οἰκτείρων ἑαυτόν κτέ*: Hec 741 and 745 *ταῦτα καθ' ἑαυτήν φησιν ἡ Ἑκάβη.* At Aesch. Cho 44 *ἠρέμα* seems to express something like a stage-whisper=*δεῖ νοεῖν ὅτι τὸ "δύσθεος γυνή" ἠρέμα πως ἐφθέγξατο· διό φησι· "φοβοῦμαι γὰρ ἔπος τόδ' ἐκβάλλειν."*

[17] For other examples see detached note C (vii).

LONGER NOTES TO CHAPTER II

A

THE MEANING AND THE USE OF THE TERM *παρεπιγραφή*

The fact that the eleven directions are all written with the text exactly like the text, is a hint that *παρεπιγραφή*, if applied to them from the first, must not be taken to mean "a note at the side of the text," but rather "an entry going with the text" or "an entry made by the way." Unfortunately *παρεπιγράφειν* in Strabo 675, though illustrative, furnishes no evidence. There the text was scrawled on a wall, a thing complete in itself, *ἐπιγεγραμμένον τι ἐτοιχογραφημένον τι*, before the emender scrawled his correction of one of the syllables *παρεπέγραψε* [= *παρετοιχογράφησε*]. Moreover, by Strabo's time *παρεπιγραφή* had its scholiastic sense established.

The *first* meaning of *παρεπιγραφή*, viz., that found at T 128 and 275, corresponds to stage-directions such as those in Macbeth 4 1 [Music and a song: "Black Spirits" etc. Hecate retires.], [Thunder. First Apparition: an armed Head.], [Thunder. Second Apparition: a bloody Child.] etc. *Next*, it comes to mean any direction, still not self-evident, but deduced logically enough from the dramatic situation indicated in the text: as might be the direction—Hamlet 5 1 189 "and smelt *so*? pah!" [Puts down the skull.] N 1 *ἰού, ἰού· ὦ Ζεῦ βασιλεῦ. τὸ χρῆμα τῶν νυκτῶν ἦσον*:—*παρεπιγραφή· συγκεκαλυμμένος καὶ καθεύδων ὑποτίθεται, εἶτα ἀνακαλυψάμενος καὶ ἔξω τὴν κεφαλὴν ποιήσας τῶν περιβλημάτων.* *Thirdly*, it is nothing more than the putting into words of an action etc. actually implied in the text or even expressed—Hamlet 2 2 156 "[Pointing to his head and shoulder] Take this from this, if this be otherwise." Pa 256 *νεῦ οἵτοσί σοι κόνδυλος*:—*παρεπιγραφή· ἅμα γὰρ τῷ εἰπεῖν δίδωσιν αὐτῷ τὸν κόνδυλον*: N 734 *οὐδέν γε πλὴν εἰ τὸ πέος ἐν τῇ ἕδρᾳ*:—*παρεπιγραφή· δεῖ γὰρ αὐτὸν καθέζεσθαι ἔχοντα τὸ πέος*: Av 23 *οὐ ταὐτὰ κρώζει μὰ Δία νὴ τε καὶ τότε*:—*ὡς ἤδη φθεγξαμένης αὐτῆς*. Cp. sch. Eur. Or 168 *θωΰξασα*:—*τινὲς δέ φασιν ὅτι φωνῇ ἐχρήσατο θρηνώδει ὁ χορὸς γραφῆναι μὴ δυναμένῃ. ἰυγμῶ ἢ καὶ ἰυγμοῦ τραχυτέρᾳ ὅπερ εἰώθασι ποιεῖν αἱ γυναῖκες ἐπὶ τοῖς ἐπερβάλλουσι κακοῖς. ἃ γὰρ μὴ δύναται γράφεσθαι. ταῦτα δι' ἑτέρων προσώπων δηλοῦται, οἷόν τι καὶ παρὰ τῷ κωμικῷ οἰκέτου στενάξαντος ἕτερός φησιν· "ἀκούεις ὡς στένει"*—an incorrect reminiscence of R 659–660, worthy of the framer of this mechanical and pedantic doctrine.[1]

[1] The converse pedantry of the actor, who in his turn misunderstands his business and interpolates meaningless interjections, *φεῦ* and *αἴ* etc., is remarked on by Demetrius *περὶ ἑρμ.* 58. Scholiast and actor both blunder, one from ignorance of the stage, the other because he is too familiar with it.

Fourthly, actual words from the text are denominated *παρεπιγραφαί*—Pa 30 ven *τῇδε παροίξας τῆς θύρας ἵνα μή μ' ἴδῃ*:—. . . *δῆλον δὲ ὅτι καὶ τοῦτο παρεπιγραφή ἐστιν· δεῖ γὰρ αὐτὸν ἠρέμα ἀνοῖξαι καὶ κατανοῆσαι εἴτε ἐνθίει ὁ κάνθαρος εἴτε πέπαυται*: Eq 432 ven *ἐγὼ δὲ σιωπᾶν σε τοὺς ἀλλᾶντας εἶτ' ἀφήσω*:—*καὶ τοῦτο παρεπιγραφή· ὁ γὰρ εἶπε καὶ ποιεῖ*: so 493: 710: 784: N 255 etc. Of course in all such cases it has become a *σχῆμα*, and is sometimes so designated, e.g. Eq. 373 ven *τὰς βλεφαρίδας σου παρατιλῶ*:—*παρεπιγραφὴ τὸ σχῆμα· ἐπὶ γὰρ τὰς ὄψεις τοῦ ἀλλαντοπώλου ἐπιβαλὼν τὰς χεῖρας τὰ βλέφαρα ἐκτίλλει*. It is so applied to exclamations, e.g. Eq. 1 ven *ἰατταταιάξ*:—*σχετλιαστικὸν τὸ ῥῆμα· παρεπιγραφὴ δὲ λέγεται τὰ τοιαῦτα*: or to phrases implying a gesture, as Pl 8 *καὶ ταῦτα μὲν δὴ ταῦτα*:—*τοῦτο παρεπιγραφὴ λέγεται*.

The term *παρεπιγραφή* is, I think, found thrice only in scholia to tragedies, viz., at Aesch. Eum 117 where it stands alone referring to the first textual or quasi-textual *μυγμός*, and in two several notes, perhaps both derived from the same source, at Eur. Or 1384. The first has been given already (see supra 105 n. 7), and the second refers to the same thing—*τινὲς τοῦτο παρεπιγραφὴν εἶναι ὡς εἰς τὰ κωμικὰ δράματα*—and shows clearly that from some cause or another *παρεπιγραφή* was recognised as belonging properly to annotation upon comedies alone. It is not that annotators on tragedies ignore the things with which *παρεπιγραφαί* deal. They merely do not use (or misuse) the term. A large volume would be required to show how the points of this kind are treated by the commentator to each of the plays of Aeschylus, of Sophocles, of Euripides, and what the prevailing motive is for such comments in each case. The editor of the Eum has some capital notes with *οἰκονομία* for motive, and others equally good upon the scenes represented. The editor of the Ag has excellent notes here and there. The manner of the various editors of Sophocles may be studied by those who will read the notes at these places—Aj init: 201: 333: 340: 346: 646: 813: 815: 864: El init: 190: 1098 bis: 1123: 1126: 1174: 1384: 1398: 1402: 1404: 1428: 1439: OR 41: 78: 80: 147: 151: 455: 924: 1223: 1297: An 100: 328: 444: 883: 937: 1216: 1279: Tr 217: 223: 402: 531: 821: 868: 963: 971: 974: 1006: 1010: 1018: 1023: 1079: 1081: 1090: 1259: Ph 134: 805: 820: 38: 45: 542: 730: 736: 739: 812: 1004: OC 115: 1044: 117: 140: 150: 163: 200: 227: 311: 510: 720: 829: 835: 845: 1437: 1547: 1579: 1590: 1592: 1648: 1725. The third sense of *παρεπιγραφή* is given in different words at El 190 (*ὧδε μὲν δεικεῖ σὺν στολῇ*)—*ἐλεεινὸν τὸ τοιοῦτο καὶ λεληθότως ἐμφαῖνον τὸ σχῆμα τῶν ὑποκριτῶν*: OR 80 (*λαμπρὸς ὥσπερ ὄμματι*)—*λεληθότως δείκνυσιν ἡμῖν τὸ σχῆμα τοῦ ὑποκριτοῦ ὁποῖον εἰσῆλθε*. Corresponding to the second meaning of *παρεπιγραφή* are these comments—Aj 334 *ἐμφαντικῶς τὸ θωύσσει· καὶ γὰρ δεῖ τὸν ὑποκρινόμενον τὸ τοῦ Αἴαντος πρόσωπον ἀπηνεστέρῳ χρήσασθαι τῷ φθέγματι καὶ κυνικώτερον βυάζειν*: 864 *δεῖ δὲ ὑπονοῆσαι ὅτι περιπίπτει τῷ ξίφει· καὶ δεῖ καρτερόι τινα εἶναι τὸν ὑποκριτὴν κτέ*: El 823 *δεῖ δὲ τὸν ὑποκριτὴν ἅμα τῇ βοῇ ἀναβλέψαι τε εἰς οὐρανὸν καὶ τὰς χεῖρας ἀνατεῖναι ὃ δὴ κωλύει ὁ χορός*. Cp. at Eur. Hipp 215 cited supra 60 n. 12. I have not read through the Euripides scholia to mark notes of this kind, but there also the notes to different plays differ greatly.

B

SCHOLIA WHICH ATTEMPT TO DETERMINE THE PERSONS SPEAKING

The manifold diversity in manner and terms and in conditions of working which everywhere reveals itself between the several commentators is well brought out in these notes.

SCHOLIA IN WHICH THE PERSON SPEAKING IS DETERMINED

I. *By a single word or phrase without a verb.*

Pl 258 χορὸς ἐκ γερόντων: N 1492 εἷς τῶν φιλοσόφων: 1504 ἕτερος φιλόσοφος: R 551 ἡ ἑτέρα πανδοκεύτρια: V 174 εἷς τῶν οἰκετῶν: 1417 ἀνήρ τις Εὐριπίδης (but see ven): T 295 γυνὴ μιμουμένη κήρυκα: 1172 Εὐριπίδης ἐν σχήματι προαγωγοῦ γραός: Ec 311 ἀνήρ τις: 562 Βλέπυρος: 784 ἀνὴρ ὁ θέλων καταθεῖναι: 853 ἀνὴρ ὁ μὴ καταθείς: 867 ὁ καταθείς: 890 ἡ γραῦς (but see vol. I. vi. note).

II. *By a complete sentence with verb expressed or understood and with or without amplification.*

Pl 566 τοῦτο ὁ ἕτερος πρεσβύτης πειράζων λέγει καὶ χλευάζων: 748 ταῦτα ἡ γυνὴ Χρεμύλου θαυμάζουσα τὸν θεόν: R 19 ὁ Ξανθίας ἀχθόμενος ἐφ' ᾧ βαστάζει φόρτῳ λέγει: 51 θαυμάζων ὁ Ἡρακλῆς λέγει τὸ σφώ: 173 γελοίως ὁ βασταζόμενός φησι: 221 Διόνυσος λέγει δεινοπαθῶν ἐπὶ τῷ κωπηλατεῖν: 272 τοῦτο Ξανθίας φησί: 483 ὁ Διόνυσος φοβούμενος λέγει "ποῦ 'στιν ἡ καρδία μου;" = metaphrase: 512 τοῦτο λέγει κρατῶν αὐτὸν ὁ Διόνυσος καὶ μὴ συγχωρῶν αὐτὸν εἰσελθεῖν ἅμα τῇ θεραπαίνῃ τῆς Περσεφόνης: 563 τοῦτο ὁ Ξανθίας λέγει ἐπαίρων κατὰ τοῦ Διονύσου τὰς γυναῖκας: 606 ὁ Διόνυσος τοῦτο λέγει ὅπερ καὶ ὁ Ξανθίας περὶ αὐτοῦ ἀνωτέρω: 649 αὐτὸς ὁ μαστιγούμενος ἐπικελεύων τῷ τύπτοντι: 653 τὸ ἰοὺ ἰοὺ ὡς αἰσθόμενος ὁ Διόνυσος λέγει: 657 ὁ Ξανθίας ἀλγήσας λέγει: 658 ὡς δυσκρίτως ἔχων τοῦτο λέγει ὁ Ἰακός: 664 ὁ ἕτερος τῶν τυπτομένων λέγει: 1004 ἔτι ὁ χορός: 1067 ὁ Διόνυσός φησι: 1264 Εὐριπίδης ἐστὶ τὰ Αἰσχύλου λέγων: 1378 τὸ ἰδοὺ ἀμφότεροί φασι: 1427 ven ταῦτά φησιν Εὐριπίδης περὶ Ἀλκιβιάδου κτέ: Av 1 τοῦτο λέγει ὁ τὸν κολοιὸν φέρων: 1335 τύπτων τὸν δοῦλον τὸν Μανὴν ταῦτα λέγει ὁ Πεισθέταιρος: 1342 λέγει ταῦτα ὑφ' ἡδονῆς ὁ παμπόνηρος: 1570 ταῦτα θαυμάζων λέγει ὁ Πεισθέταιρος 1603 τοῦτο ὁ Ἡρακλῆς λέγει πεπεισμένος διὰ τὸν ὅρκον: 1614 τοῦτο ὁ Ποσειδῶν μηδέπω ἐμφανίσας ἑαυτόν: Pa 472 ὁ Ἑρμῆς τοῦτό φησιν ἀπελέγχων αὐτοὺς ὅτι κτέ: 564 ὁ Ἑρμῆς ὁρῶν τοὺς ἀγροίκους εἰς ἀγρὸν ἐξιόντας φησὶν ὦ Πόσειδον: L 758 . . . τοῦτο δὲ ἑτέρα γυνή φησιν: Ar 54 τοῦτο εἷς τῶν πρυτάνεων κελεύων ἐκβαλεῖν τὸν Ἀμφίθεον ὡς ὑβριστήν: 137 τοῦτο διὰ μέσου ὁ Δικαιόπολις: 237 μέλλων θύειν Δικαιόπολις: 284 βαλλόμενος λίθοις ὁ Δικαιόπολις ὑπὸ τοῦ χοροῦ φησιν "Πράκλεις": 564 τὸ ἡμιχόριον τὸ συναγωνιζόμενον αὐτῷ λέγει ὅτι κτέ: 926 ὁ Νίκαρχος τυπτόμενος ὑπὸ τοῦ Δικαιοπόλιδος λέγει "μαρτύρομαι": 952 ὁ Δικαιόπολις λέγει: 1079 ὁ Δικαιόπολις "οὐ δεινά" φησι, κτέ: T 312 ὁ χορὸς ἀπὸ γυναικῶν Θεσμοφοριαζουσῶν: 603 Μνησίλοχος τοῦτο διὰ τὸ μέλλειν ἕρπειν

γίνεσθαι: 1069 τοῦτο ἡ Ἠχὼ λέγει: Ec 564 ἄλλος ἐλθών: 657 ὡς πρὸς φιλόδικον τοῦτο ὁ χορός:

III. *In which the person addressed is also designated.*

Pl 875 (873) τοῦτο λέγει ὁ ἄδικος πρὸς τὸν θεράποντα: N 25 ὁ Φειδιππίδης καθεύδων καὶ ὀνειροπολῶν λέγει πρὸς τὸν ἑταῖρον αὐτοῦ: 195 τοῖς φιλοσόφοις λέγει "εἴσιτε εἴσω" (metaphrase) ὁ μαθητής: 220 τῷ μαθητῇ λέγει ὁ Στρεψιάδης κτέ (metaphrase): 1246 τῷ μάρτυρί φησιν ὁ δανειστὴς εἰσελθόντος τοῦ Στρεψιάδου: R 116 ὁ Ἡρακλῆς πρὸς τὸν Ξανθίαν τὸ "ὦ σχέτλιε": 174 ὁ νεκρὸς πρὸς τοὺς νεκροφόρους φησί: 503 θεράπαινα Ἅιδου λέγει πρὸς τὸν Ξανθίαν ἔχοντα τὴν λεοντήν: 549 παρδοκεύτρια πρὸς Πλαθάνην θεράπαιναν ἑαυτῆς λέγει: 590 ὁ χορὸς πρὸς τὸν Ξανθίαν: 635 ὁ Διόνυσος πρὸς τὸν Ξανθίαν: 738 Πλούτωνος οἰκέτης πρὸς τὸν τοῦ Διονύσου, Ξανθίαν: 830 πρὸς τὸν Αἰσχύλον Εὐριπίδης: 992 πρὸς τὸν Αἰσχύλον λέγει ὁ χορός: 1423 πρὸς τοὺς ποιητὰς ὁ Διόνυσός φησι:
Av 1323 Πεισθέταιρος πρὸς τὸν Μαντῆ: 1401 ἔτι Κινησίας φησὶ τοῦτο πρὸς τὸν γέροντα, τὸν Πεισθέταιρον, τὸν τύψαντα αὐτόν: 1567 τοῦτο λέγει τῷ βαρβάρῳ τῷ συμπαρόντι αὐτῷ εἰς τὴν πρεσβείαν ὁ Ποσειδῶν κτέ: 1759 πρὸς τὴν Βασίλειαν φησιν ὁ Πεισθέταιρος: Pa 469 ὁ χορὸς πρὸς τὸν Ἑρμῆν καὶ Τρυγαῖον: L 364 ὡς πρὸς γραίας ὁ τῶν γερόντων χορός: 706 γυνὴ πρὸς Λυσιστράτην: 1007 ὁ Ἀθηναῖος πρὸς κήρυκα: 1100 οἱ Βοιωτοὶ πρὸς τοὺς Λάκωνας: Ac 770 ὁ Μεγαρεὺς πρὸς τοὺς θεατὰς "θεᾶσθέ," φησι, "τοῦ Δικαιοπόλιδος τὰς ἀπιστίας" (metaphrase): 818 συκοφάντης πρὸς τὸν Μεγαρέα: 1216 πρὸς τὰς πόρνας φησὶν ὁ Δικαιόπολις: V 1388 γυνή τις πρὸς μάρτυρά τινα: Ec 30 μία τῶν ἐρχομένων γυναικῶν πρὸς τὴν Πραξαγόραν ταῦτα λέγει.

IV. *In which doubt is expressed or implied as to the person speaking or reasons are given for thinking him to be so-and-so.*

Pl 67 τινὲς ἐν προσώπῳ λέγουσιν αὐτὸ εἶναι τοῦ δούλου, τινὲς δὲ τοῦ Πλούτου: 190 ὁ δοῦλος λέγει τὰ πρὸς τὴν γαστέρα, πρὸς τὸ θυμῆρες τῆς κωμῳδίας ταῦτα παραπλέξας: 822 . . . ᾧ διαλέγεται ἢ ὁ Χρεμύλος ἢ ὁ οἰκέτης: 895 Καρίων, τινὲς δὲ ὁ Δίκαιος: 1091 ὁ Χρεμύλος ἢ ὁ θεράπων: N 915 τοῦ αὐτοῦ δεῖ πάντα εἶναι, τοῦ ἥττονος λόγου· οὐ θέλει γάρ φησι τὰ μειράκια κτέ: 1103 τοῦτο ἄδηλον πότερον ὁ κρείττων λόγος φησὶν ὁμολογῶν ἡττᾶσθαι ἢ ὁ νεανίσκος ὁ τῶν λόγων κριτής· ὃ καὶ μᾶλλον· ἔτι γὰρ ἐν τοῖς ἑξῆς κτέ: 1299 ταῦτα ἔοικεν ὁ μάρτυς λέγειν τῷ δανειστῇ: R (A. 28 τινὲς εἰς τὸ φέρω δύο στιγμὰς ποιοῦσιν ἀφαιροῦντες τοῦ "μὰ τὸν Δί' οὐ" τὴν μίαν στιγμήν: 51 (θαυμάζων ὁ Ἡρακλῆς λέγει τὸ σφώ) τινὲς δὲ εἰς τὸ Ἀπόλλω δύο στίζουσι καὶ εἰς τὸ ἐξηγρόμην: 314 . . . τινὲς δὲ εἰς τὸ μυστικωτάτη δύο ποιοῦσιν: (B) 51 τινὲς Διόνυσον λέγειν: 51 τινὲς τῷ Ἡρακλεῖ προσνέμουσιν τοῦτο: 56 τινὲς ἀπὸ τοῦ γυναικὸς ἀμοιβαῖα ποιοῦσι, τινὲς δὲ ὅλον φασὶ τὸν Ἡρακλέα λέγειν λογιζόμενον τίνος ἡράσθη Διόνισος, τοῦ δὲ Διονύσου εἰπόντος τὸ ἀπαπαῖ ὁ Ἡρακλῆς ὑποπτεύει ἀνδρὸς ἠρᾶσθαι Κλεισθένους τὸν Διόνυσον: 294 τινὲς ὅλον πρόσωπον ἐν λέγουσιν: 373 Ἀρίσταρχος ἀπὸ τούτων λέγει τὸν χορὸν μεμερίσθαι: 414 τινὲς τοῦτο τοῦ Διονύσου φασὶ μεταξὺ παρεμβάλλοντος λόγον: 575 τινὲς φασὶ τὸν Διόνυσον λέγειν τοῦτον τὸν στίχον: 607 τινές

φασιν ἐκ τοῦ "εἶεν καὶ μαχεῖ" τὸν παρὰ τοῦ Πλούτωνος ἐξελθόντα λέγειν ἕως τοῦ "κλέπτοντα τὰ ἀλλότρια," τὸ δὲ "μάλλ' ὑπερφυᾶ" τὸν Διόνυσον λέγειν· εἶτα πάλιν τὸν παρὰ τοῦ Πλούτωνος "σχέτλια μὲν οὖν καὶ δεινά" ἔνιοι δέ φασι πάντα αὐτὸν λέγειν τὸν Πλούτωνα ἀγανακτοῦντα ἐπὶ τὸ τύπτεσθαι τοὺς ἀκολούθους ὑπὸ Ξανθίου ἀπὸ τοῦ "εἶεν καὶ μαχεῖ" ἕως τοῦ "σχέτλια μὲν καὶ δεινά": 637 τινές φασι τοῦ Ξανθίου ὅλον εἶναι: 1367 τινὲς φασὶν ἕως τῶν ἐνταῦθα τὸν Αἰσχύλον λέγειν, τὰ δὲ ἑξῆς τὸν Διόνυσον: 1414 Ἀπολλώνιος τοῦ Πλούτωνος τοῦτο εἶναί φησι, τινὲς δὲ τοῦ χοροῦ: 1467 τινὲς τὸν Πλούτωνα λέγειν: (C) 184 πιθανὸν ὑπονοεῖν τοὺς ἢ τοῦτο λέγοντας ἀσπαζομένους τὸν Χάρωνα, Διόνυσον, Ξανθίαν καὶ τὸν νεκρόν. δεῖ γὰρ ὑπονοῆσαι βούλεσθαι καὶ αὐτὸν συνεμβαίνειν αὐτοῖς: 431 Διόνυσος—ἄλλοι δέ, Ξανθίας ἐρωτᾷ: 1136 ὁ Αἰσχύλος φησὶ πρὸς τὸν Διόνυσον ὡς ἀπατώμενον ὑπὸ Εὐριπίδου· διὸ ἐπιφέρει Διόνυσος "ἀλλ' ὀλίγον γέ μοι μέλει": 1149 τοῦτο ὁ Διόνυσος λέγει ὑποτεμνόμενος τὸν Εὐριπίδου λόγον διὰ τὸ ὑπερπείθειν, ὡς καὶ Ἀρίσταρχός φησιν· οὕτω γὰρ εἰκότως ὁ Αἰσχύλος ἐπήγαγεν "Διόνυσε πίνεις κτέ": 1418 οὐκ ἔστιν ἄλλου προσώπου τὸ "τοῦ χάριν;" ἀλλ' ὁ Διόνυσος ἑαυτῷ ἀνθυποφέρει: cp. 1427 αὕτη Εὐριπίδου ἡ γνώμη μὴ καταδέχεσθαι ἐφάπαξ κτέ: Av 443 τοῦτο ὁ Ἔποψ ἢ ὁ χορός κτέ: 448 κήρυξ ἐστὶν ἢ Πεισθέταιρος ὁ λέγων: 809 ἔν τισιν ὅλον ἕν, ἐν ἐνίοις δὲ τὸ ἄγε δὴ τοῦ Ἔποπος: 1615 βαρβαρίζων συγκατατίθεται ὁ βάρβαρος θεός: 1628 ἔοικεν τοῦ Ποσειδῶνος εἶναι τοῦτο: Eq 155 ff ταῦτα ἀμοιβαῖά ἐστι τοῦ ἀλλαντοπώλου καὶ ἑνὸς τῶν οἰκετῶν: Pa 317 τὸ ἰοὺ ἰοὺ τινὲς τοῦ χοροῦ φασιν: 433 τοῦτο ἀξιοῦσι τὸν Ἑρμῆν λέγειν σπένδοντα: 437–57 β πρόσωπα ταῦτά φασιν ὧν ὁ μὲν εὔχεται, ὁ δὲ ἕτερος ἀκόλουθα τῇ εὐχῇ λέγει: 459 τὸν Ἑρμῆν καὶ ταῦτα ἐξάρχειν θέλουσιν: 459 ff δεῖ οὖν νοεῖν ὅτι ταῦτα ἀνὰ μέρος λέγεται, τὸ μὲν τοῦ Ἑρμοῦ κελεύοντος, τὸ δὲ τῶν ἑλκύντων ὑπακουόντων: 851 ὁ θεράπων λέγει "ἄγε νυν ἴωμεν" τῇ Ὀπώρᾳ, εἶτα ἐρωτᾷ τὸν δεσπότην περὶ τῆς Ὀπώρας: L 213 ταῦτά φησι μία τις ὁμνύουσα, τῆς Λυσιστράτης προβαλλομένης τὸν ὅρκον: 254 χορὸς γερόντων ἢ Στρυμόδωρος: 556 τινὰ τὸ "νὴ τὴν Παφίαν Ἀφροδίτην" τοῦ Προβούλου ἢν ἢ κατ' εἰρωνείαν. τινὰ δὲ καὶ συνάπτουσιν αὐτὸ τοῖς ὀπίσω: 1014 ἐν ἄλλῳ Κινησίᾳ ἦν ὁ λέγων: 1242 Λάκων:—πιθανώτερόν ἐστιν Βοιωτὸν αὐτὸν εἶναι, ἀλλὰ γὰρ ἐν τοῖς πρέσβεσιν οὐδαμοῦ παρέδωκεν ὅτι καὶ ἕτεροι παρῆσαν γυναῖκες γὰρ ἐληλύθασι καὶ Κορινθία καὶ Βοιωτία ἐπὶ τὰς πρεσβείας, ἀπίθανον δέ ἐστιν μὴ παρεῖναι τοὺς παραληψομένους: 1242 οὐ λέγει Λάκων ἀλλὰ Λάκωνες: 1281 ὅτι β εἰσὶ χοροί, ὁ τῶν Λακώνων καὶ ὁ τῶν Ἀθηναίων: Ac 200 τοῦτο τὸν Ἀμφίθεον οἴονταί τινες: 557 ἐνταῦθα διαιρεῖται ὁ χορὸς εἰς β μέρη, καὶ τὸ μὲν ὀργίζεται ἐφ' οἷς λέγει ὁ Δικαιόπολις, τὸ δὲ καὶ ἀποδέχεται: 1018 τὰ πρόσωπα "Δερκέτης, γεωργὸς Φυλάσιος": 1208 ἔνιοι τὸν Λάμαχον, ἵνα ᾖ τὸ κινεῖς ἀντὶ τοῦ σαίνεις: V 74 τινὲς ἀμοιβαῖα, χαριέστερον δὲ λέγεσθαι αὐτὰ συνεχῶς πρὸς ἑνός: T 1090 τοῦτο ὁ χορὸς ἢ ὁ γέρων.

The motive for these notes is sometimes complex. At Pl 748, for instance, and R 51 and at many other places not only is the person speaking determinated, but the proper tone is suggested in which he should speak. As this is true in the main of Class II., so in Class III., another important element in reading *καθ' ὑπόκρισιν* receives attention, the person addressed.

When an annotator says that he has derived his information from

another manuscript (L 1014) or other manuscripts (Av 809 : L 556)), it should be remembered that he need not be speaking of the text at all, but of the marginalia in the manuscript or manuscripts consulted. The editor of the Lysistrata uses ἐν ἄλλῳ (a turn peculiar to himself) thrice—603 ταυτασί :—τὰς ταινίας ἃς τοῖς νεκροῖς ἔπεμπον οἱ φίλοι. ἐν ἄλλῳ δὲ εὗρον "τὰς δραγμάς, εἰς μισθὸν τῷ πορθμεῖ": 1014 ἐν ἄλλῳ Κινησίας ἦν ὁ λέγων : 1064 ἐν ἄλλῳ "γενέσθαι" ἀντὶ τοῦ "ἔξεστι." In the third case the thing found was in the *text*; in the first case it was in the *marginalia*. But what does the comparer of copies mean in the remaining case? Had his "other copy" among its marginalia some such note as this—οὐδέν ἐστι :—καὶ τοῦτο ὁ Κινησίας λέγει : or was its text so written as to show that Cinesias spoke all three lines, 1013 1014 1015? The wording of the comment favours the second alternative, but there can be no certainty. The same doubt attaches to most of the notes in Class IV. except those in which αἱ β are mentioned.

(

SCHOLIA CONNECTED WITH ἀνάγνωσις καθ' ὑπόκρισιν SO FAR AS IT DEPENDS UPON A REALISATION OF EXTERNAL THINGS

The information which these give is of course extracted from the plays themselves. The form which it often takes appears very clumsy and inconvenient when contrasted with the notes, compact and trim, attached to the text of modern plays.

I. *Scholia equivalent to "Enters X," "Enter X, Y, Z."*

Pl 415 Πενία παραβαλοῦσα μάχεται πρὸς Χρεμύλον καὶ Βλεψίδημον : 627 ὁ θεράπων ἔρχεται ἀγγέλλων τὸν Πλοῦτον ἀναβλέψαντα : 822 δίκαιος ἀνὴρ οὗτος πρότερον πενόμενος ᾧ διαλέγεται ἢ ὁ οἰκέτης ἢ ὁ Χρεμύλος : 959 γραῦς τίς ἐστιν ἥτις πρώην ἐμισθώσατο νεανίσκον δίκαιον τοῦ γαμεῖν αὐτόν. οὗτος δὲ πλουτήσας κτέ : 1097 ὁ Ἑρμῆς ἔκοψεν καὶ ἐξελθὼν ὁ Καρίων οὐδένα εὗρεν : 1197 δεῖ καὶ ὑπονοεῖν ὅτι ἡ γραῦς ἐβιάσατο καὶ συνεισῆλθε τῷ νεανίσκῳ : N 275 μετὰ τὴν τοῦ Σωκράτους εὐχὴν αἱ Νεφέλαι παρακελεύονται δῆθεν ἑαυταῖς πεισθῆναι τῇ ἐπικλήσει καὶ συναθροισθῆναι καὶ οὕτως ἐπιφανῆναι τῷ Σωκράτει κτέ : 889 ὁ κρείττων λόγος καὶ ὁ ἥττων διαλέγονται : 1131 ἐξέρχεται ὁ Στρεψιάδης ἀριθμῶν τὰς ἡμέρας : 1214 οὗτος δανειστὴς Στρεψιάδου, Πασίας, ἄγων σὺν αὐτῷ μάρτυρα ᾧ διαλέγεται κτέ : 1303 ἱστέον ὅτι ἐκεῖνοι διαλεχθέντες ἀπεληλύθασι, ὁ δὲ χορὸς ὢν ἐπὶ τῆς σκηνῆς διέξεισι κτέ : R 1 ὁ Ξανθίας ἐπὶ ὄνου παράγεται καθεζόμενος ἔχων ἐπὶ τῶν ὤμων ἀνάφορον ὅπου ἦν τὰ στρώματα : 268 σιωπῶσιν οἱ βάτραχοι καὶ ἕτερος χορὸς εἰσέρχεται κτέ : 1305 ὅτι φαίνονταί τινες ἀγοραῖοι κρούοντες τοῖς ὀστράκοις κτέ :

Av 60 εἷς τῶν ὀρνέων ὑπακούει, οἰκέτης Ἔποπος : 667 ἑταιρίδιον πρόσεισιν, τὰ ἄλλα μὲν κεκαλλωπισμένον, τὴν δὲ κεφαλὴν ὄρνιθος ἔχον ὡς ἀηδόνος : 801 ἐξῆλθον οἱ δύο ἐπτερωμένοι καὶ ἀλλήλων χλευάζοντες τὰ σχήματα : 859 ἔξεισιν *ἱερέα καὶ* αὐλητὴν ἔχων : 904 ἔρχεταί τις ποιητὴς ὡς ἐπὶ νεοκτίστου πόλεως ἐγκώμια λέξων : 1337 πρόσεισι πατραλοίας ἀκηκοὼς τὰ ἐν Ὄρνισι νόμιμα κτέ : 1410 συκοφάντης τις

πενόμενος καὶ εἰς τὴν ἑαυτοῦ πενίαν ᾄδων: 1494 ὁ Προμηθεὺς ἀπαγγέλλει πρὸς αὐτούς τινα συγκεκαλυμμένος: 1565 πρέσβεις παρὰ τῶν θεῶν, Ποσειδῶν καὶ Ἡρακλῆς καὶ εἷς ἐκ τῶν βαρβάρων ἦλθον: Eq 148 εἰσάγεταί ‹τις› εἰς τὸ θέατρον ἔντερα καὶ κοιλίας καὶ μαγειρικὴν τράπεζαν ἔχων: ib. ἀλλαντοπώλην Ἀγοράκριτον εἰσάγει κατὰ παιδιάν: Pa 1 δύο εἰσὶν οἰκέται ὧν ὁ μὲν τρέφει τὸν κάνθαρον, ὁ δὲ ἕτερος μάττει· ὁ τρέφων οὖν λέγει πρὸς τὸν μάττοντα: 236 ὁ Πάλεμος ἐξέρχεται θέλων τρῖψαι μυττωτόν: 362 ὁ Ἑρμῆς ἐλθὼν καὶ καταλαβὼν τὴν Εἰρήνην ὡς ὄηθεν ἀνασπωμένην καὶ ἐπὶ τούτῳ χαλεπαίνει: 520 ἀνηνέχθη ἡ Εἰρήνη: 523 ὡς καὶ τούτων σὺν τῇ Εἰρήνῃ ἀνελθουσῶν· ὑποτίθεται δὲ αὐτὰς ὡς πόρνας: 819 ὁ Τρυγαῖός ἐστι κατελθὼν ἐκ τοῦ οὐρανοῦ καὶ λοιπὸν τῇ οἰκίᾳ πλησιάσας τὸν κόπον ὃν ὑπέστη διηγεῖται: L 319 γυναῖκές τινες ὑδροφοροῦσαι παρακελεύονται ἀλλήλαις· αἱ δὲ λοιπαί εἰσιν ἐν τῇ ἀκροπόλει: 321 νῦν ἐστιν ἡμιχόριον τὸ λέγον ἐκ γυναικῶν εἰσερχομένων ἄνωθεν ἵνα καὶ τὸ ὕδωρ αὐτῶν καταχέωσιν ἄνωθεν· τὸ δὲ ἄλλο ἡμιχόριον ἐξ ἀνδρῶν κάτωθεν ἐπερχομένων ταῖς ἐν τῇ ἀκροπόλει εἰς πολιορκίαν: 1216 ἐπικωμάζει λαμπάδα ἔχων: 1225 ἐξέρχεταί τις τῶν Ἀθηναίων ἀπὸ τοῦ συμποσίου: Ac 64 ἐξίασι γὰρ οἱ πρέσβεις ὡς ἀπὸ Ἐκβατάνων κεκαλλωπισμένοι ἥτις ἐστὶ Περσικὴ πόλις: 94 ἔξεισι τερατώδης τις γελοίως ἐσκευασμένος καὶ ὀφθαλμὸν ἔχων ἕνα ἐπὶ παντὸς τοῦ προσώπου: 395 τοῦ Δικαιοπόλιδος κρούσαντος τὴν θύραν Εὐριπίδου Κηφισοφῶν ὑπακούει: 434 ἐξήγαγεν ὁ θεράπων τὰ ῥάκη: 729 ἔρχεται Μεγαρεύς τις· οἰκεία δὲ πάντ' ἡ ἔννοια καὶ οἴκτου μεστή· πεινῶν γὰρ ἥκει καὶ τὰς θυγατέρας πώλει διὰ τὸν λιμὸν εἰς χοίρους αὐτὰς σχηματίσας: 860 ἔρχεταί τις ἀνὴρ Θηβαῖος καμὼν τὸν ὦμον ἐν τῷ βαστάζειν τὸ φορτίον ὃ ἔφερεν καί φησιν "ἰσάτω Ἡρακλῆς": 862 864 μετὰ τοῦ Θηβαίου πολλοὶ αὐλητὰι ἦλθον εἰς τὰς θύρας τοῦ Δικαιοπόλιδος: 959 ἔρχεται Λαμάχου ἄγγελος λέγων ὅτι ἔπεμψεν Λάμαχος σὺν γ' ὁρμαῖς καὶ ἑτέρᾳ ā: 1018 ἔρχεται ἀνὴρ Ἀθηναῖος, γεωργός, ἀπολέσας αὐτοῦ τὰς βόας ληφθείσας ὑπὸ τῶν Βοιωτῶν δεύμενος τοῦ Δικαιοπόλιδος λαβεῖν τῆς εἰρήνης πρὸς ē ἔτη: 1048 ἔρχεται ἀνήρ τις παράνυμφος βαστάζων κρέα τῷ Δικαιοπόλιδι παρά τινος νυμφίου καὶ αἰτεῖ αὐτὸν λαβεῖν ἐν βησίῳ μικρὸν τῆς εἰρήνης ὅπως κτέ: 1056 ἔρχεται νυμφεύτρια δεομένη Δικαιοπόλιδος καὶ λέγουσα ὅτι ἔπεμψέ μέ τις νύμφη δεηθῆναί σου πρὸς τὸ λαβεῖν τῆς εἰρήνης ὅπως . . . κωφὸν δὲ εἰσέρχεται τὸ πρόσωπον τῆς νυμφευτρίας: 1071 ἔρχεταί τις καλῶν εἰς πόλεμον τὸν Λάμαχον: 1084 ἔρχεται ἄγγελος καλῶν τὸν Δικαιόπολιν ἐπὶ δεῖπνον: V 164 νῦν πάλιν διὰ τοῦ δικτύου φαίνεται ἄνω παρὰ τὴν καπνοδοχήν: 1388 γυνή τις ὑβρισμένη ὑπὸ τοῦ γέροντος δεῖται τοῦ υἱοῦ βοηθῆσαι αὐτῇ: Ec 1 Πραξαγόρα λύχνον ἔχουσα προέρχεται: 88 γυνὴ ἔρχεται φέρουσα ἔρια καὶ ξαίνουσα αὐτά: 976 ἡ γραῦς ἐξελθοῦσα.

Cp. ἔρχεται Pl 227: Ac 163: V 224: ἦλθεν Pl 1199: Pa 280: L 982: ἧκεν Pl 227: ἐξῆλθεν Av 673: 682: ἐξεληλύθει Av 103: εἰσελθεῖν L 1093: κατελθοῦσα L 684.

In lieu of direct statements that a person enters at a definite point in the action, the commentators sometimes indicate afterwards that his presence on the stage is implied. This is normal in the case of κωφὰ πρόσωπα—

Pl 891 τῷ συκοφάντῃ ἕπεταί τις ὥστε μαρτυρεῖν: N 1485 δοῦλος αὐτοῦ: R 297 ἱερέως τινὸς ἀκολούθων αὐτοῦ μέμνηται:

608 *ὀνόματα τοξοτῶν βαρβάρων*: ib. *ὀνόματα δούλων*: 965 *ὀνόματα δούλων*: Av 657 *ὀνόματα τῶν οἰκετῶν τῶν μετὰ τῶν πρὸς ὄρνιθας ἀφικομένων*: L 321 *ὀνόματα γυναικῶν τῶν ἐν τῇ ἀκροπόλει*: 424 *πρός τινα τῶν δημοσίων ὑπηρετῶν*: 908 *οἰκέτης ὁ Μανῆς*: 956 *ὡς θυγατρὸς αὐτῷ ἑπομένης*: 1114 *ὡς πρός τινα ἐξυπηρετουμένην ἣν καλεῖ Διαλλαγήν*: 1216 *δεῖ νοεῖν ὅτι πρὸς τὴν θυρωρὸν λέγει*: Ac 54 *τοῦτο εἷς τῶν πρυτάνεων κελεύων ἐκβαλεῖν τὸν Ἀμφίθεον ὡς ὑβριστήν*: 133 *ὁ κήρυξ καλεῖ ἄλλον πρεσβευτὴν ἐλθόντα παρὰ Σιτάλκους κτέ*: V 248 *παρέπονταί αὐτοῖς παῖδες λύχνον φέροντες*: 398 *κλάδοις τινὶ παρακελεύεται παίειν αὐτόν*: 1251 *ὅτι ὄνομα θεράποντος Χρυσός*: 1434 *πρὸς τὸν κλητῆρα*: T 760 *ἐνταῦθα ἀπέδωκεν ὁ Ἀριστοφάνης τὸ ὄνομα τῆς γυναικὸς ἧς ἥρπασε τὸ παιδίον, ἤτοι τὸν ἀσκόν, ὁ κηδειστής*: 1009 *ὁρᾷ Εὐριπίδην προσιόντα*: Ec 300 *ὁρᾷ ἄνδρας προσιόντας*: 730 *ὄνομα δούλης.*

II. *Scholia corresponding to "Exit X," "Exeunt X, Y, Z."*

Pl 934 *ὡς φυγόντος τοῦ μετ' αὐτοῦ μάρτυρος*: N 1246 *τῷ μάρτυρί φησιν ὁ δανειστὴς εἰσελθόντος τοῦ Στρεψιάδου*: 1303 *ἰστέον ὅτι ἐκεῖνοι διαλεχθέντες ἀπεληλύθασι, ὁ δὲ χορὸς ὢν ἐπὶ τῆς σκηνῆς κτέ*: 1508 *ὡς τῶν φιλοσόφων φευγόντων διὰ τὸ πῦρ*: R 268 *σιωπῶσιν οἱ βάτραχοι κτέ*: 512 *τοῦτο λέγει κρατῶν αὐτὸν ὁ Διόνυσος καὶ μὴ συγχωρῶν αὐτὸν εἰσελθεῖν κτέ*: Av 1469 *ἀναχωρήσαντος αὐτοῦ τοῦτό φησιν*: L 437 *ὡς τοῦ δημοσίου φεύγοντος*: 461 *ὡς τῶν ἀνδρῶν πεφευγότων*: 944 *τοῦτό φησιν ἵνα πάλιν ἀπέλθῃ*: 951 *τοῦτο εἰρηκυῖα ἡ γυνὴ ἄπεισι*: 952 *ὁ ἀνὴρ ἀπελθούσης τῆς γυναικὸς ὀδύρεται*: 1242 . . . *ἡ μὲν Λαμπιτὼ εἰς Λακεδαίμονα ᾤχετο*: T 1199 *παρακελεύεται αὐτῷ τηρεῖν τὸν γέροντα, αὐτὸς δὲ εἰσέρχεται μετὰ τῆς ὀρχηστρίδος*: 1223 *ὡς αὐτοῦ τὴν ὁδὸν ἐκείνην θέλοντος ἀπελθεῖν οἵαν ἀπῆλθον οἱ περὶ τὸν Εὐριπίδην*: Ec 946 *ταῦτα εἰποῦσα εἰσέρχεται.*

III. *Scholia containing deductions from the text respecting the actual scene represented and the "garnishing" of the stage.*

N 201 *σφαῖραν δείκνυσι* cp. 869: R 180 *ἐν τῇ ναῒ γὰρ ὁ Χάρων λέγει*: 268 *δεῖ νοεῖν ὡς οἱ βάτραχοι ὑπὸ σκηνήν εἰσιν ἀλλ' οὐκ ἐν τῷ φανερῷ κτέ*: Av 20 *ἔστι τόπος πετρώδης*: 662 *ὡς τῆς Πρόκνης ἐναποκρυπτομένης τῇ ὕλῃ*: Pa 224 *ἔστιν τι καὶ ἄντρον ἐπὶ τῆς σκηνῆς*: L 195 *ἐπεὶ καὶ ἡ ἀσπὶς ὑπτία τίθεται*: 201 *ὡς μεγάλης οὔσης τῆς κύλικος*: Ac 63 *ὅτι ἥκοντες ἀπὸ Περσιδος ταὼς ἔχοντες ἐληλύθασι*: 257 *ὡς ἐπὶ ὄχλου πομπευόντων αὐτῶν (?)*: 418 *ὡς προκειμένου τοῦ προσώπου Οἰνέως*: 427 *ἔκειτο γὰρ καὶ πλησίον τὸ τοῦ Βελλεροφόντου πρόσωπον*: 435 *ταῦτά φησιν ἐπεὶ πολύτρητα ἦν τὰ ῥάκη κτέ*: T 778 *πινάκια δὲ ἦσαν ἀνακείμενα*: ib. *πινάκια γὰρ ἦσαν ἐν τῷ ἱερῷ καὶ ἀπὸ τούτων λαβὼν κτέ.*

IV. *Scholia concerned with the dress, the appearance, the attitude of the persons.*

Pl 80 *δεῖ ἐννοεῖν τὸν Πλοῦτον ῥυπῶντα καὶ ταπεινὸν ὄντα τὸ σχῆμα*: 842 *(τριβώνιον τὸ παλαιὸν ἱμάτιον)· τοιοῦτον γὰρ ὁ οἰκέτης αὐτοῦ ἐβάσταζεν*: 1199 *ὅτι ἡ γραῦς ποικίλα ἦλθεν ἔχουσα ἱμάτια*: cp. 227: N init.

παρεπιγραφή· συγκεκαλυμμένος καὶ καθεύδων ὑποτίθεται, εἶτα ἀνακαλυψάμενος καὶ ἔξω τὴν κεφαλὴν ποιήσας τοῦ περιβλήματος: 11 μιμησάμενος τὸ σχῆμα τοῦ νεανίσκου ὁ πρεσβύτης ὥσπερ ἐκεῖνος ἐκάθευδεν: ib. ἀποστραφεὶς καὶ αὐτὸς πειρᾶται δῆθεν καθεύδειν ἐγκρύψας τὴν κεφαλὴν τοῖς περιβλήμασιν: 184 ὡς ἀνθρώπων μορφὰς μὴ ἐχόντων μηδὲ ὄψεις: 187 εἰσελθὼν γὰρ εὗρεν τοὺς περὶ Σωκράτην κάτω νεύοντας ἐπὶ συννοίας: 734 δεῖ γὰρ αὐτὸν καθέζεσθαι ἔχοντα τὸ αἰδοῖον: 761 ὡς σκεπτόμενος: 1031 ἐν ἀνδρῶν γὰρ σχήματι εἰσήχθησαν ὁ δίκαιος λόγος καὶ ὁ ἄδικος: 1171 ὡς ἐκ τῆς ἀσκήσεως ὠχριάσαντος: R 27 ἐπάνω γὰρ τοῦ ὄνου καθεζόμενος ὁ οἰκέτης ἐβάσταζε τὸ ἀνάφορον: 46 ἐφόρει λεοντῆν ἵνα ᾖ ὡς Ἡρακλῆς: 298 εἶχε γὰρ σχῆμα Ἡρακλέους ὁ Διόνυσος: 308 πυρὸς γὰρ ἦν ὁ ἱερεὺς κατὰ φύσιν: Av 20 ὡς τοῦ κολοιοῦ κεχηνότος: 43 τὰ πρὸς θυσίαν κομίζουσιν ἵνα οἰκίσαντες ἐπὶ τῇ ἱδρύσει θύσωσιν κτέ: ib. Δίδυμός φησιν ἀμνυτήρια τῶν ὀρνέων αὐτοὺς βαστάζειν, ἀντὶ ὅπλου μὲν τὸ κανοῦν κτέ: 50 ὡς ἄνω αὐτῆς νεούσης ἐπί τινα ὑψηλὸν τόπον: 61 ἐπεὶ πρόσωπον ὀρνέου ἐποίησεν ὁ ὑποκριτὴς ἔχοντος τὸ ῥάμφος κεχηνός: 93 ἐπειδὴ ὀρῶσι τὴν ξένην ὄψιν τοῦ Ἔποπος καταπλήττουσαν· ἔστι γὰρ τῇ πτερώσει τὸ ὄρνεον κατάπυκνον καὶ ᾱ ἔχον ἄκρας ἐν τῷ λόφῳ: 94 ἐπεὶ ᾱ λόφους ἔχει ὁ Ἔποψ: 103 παρόσον ἄνθρωπος ἐξελιλίθει μὴ ἔχων πτερὰ πλὴν τῆς κεφαλῆς ὄρνιθος ἐπτερωμένης: 672 εἰς ὀξὺ γὰρ λήγει ἡ κεφαλὴ ὡς ὀβελίσκος: 673 ὡς ἐν θυμέλῃ γὰρ προσωπεῖον ἐξῆλθεν ἔχουσα: 682 ἐξῆλθεν ἔχουσα αὐλόν: 861 ἔοικεν ὁ αὐλητὴς διεσκενάσθαι εἰς κόρακα: 1163 ἦν γὰρ <ῥυπαρὸς> ἀπὸ πηλοῦ ἢ κονιάσεως ὡς ἀπὸ τῶν ἔργων ὤν: 1203 τὰ πτερὰ διαπέπταται ὡς κῶπαι: ib. ὅτι ἔχει περικεφαλαίαν τὸν πέτασον ὡς Ἑρμῆς ἄγγελος ὤν: 1364 Σύμμαχος· καθοπλίζει αὐτὸν τῇ μὲν πτέρυγι ὡς ἀσπίδι, τῷ δὲ πλήκτρῳ ὡς ξίφει, τῷ δὲ λόφῳ ὡς περικεφαλαίᾳ· Δίδυμος δέ· ἀντὶ μὲν τῆς πτέρυγος ἀσπίδα δίδωσιν αὐτῷ, ἀντὶ δὲ τοῦ πλήκτρου ξίφος: 1410 ὡς ἐναντίως ἐχόντων τὸ σχῆμα τῆς φύσεως τῶν ὀρνέων: 1416 πρὸς τὸ ῥυπαρὸν καὶ ποικίλον τοῦ ἱματίου αὐτοῦ: 1567 τοῦτο λέγει τῷ βαρβάρῳ . . . ὡς οὐκ ἐπιτηδείως περιστελλομένῳ τὴν ἐσθῆτα ἀλλ' ἐπ' ἀριστερὰ περιβαλλομένῳ: Pa 4 πίτυρά τινα μάττουσιν οἱ οἰκέται· κόπρον γὰρ φυρᾶν ἀπίθανον: 437 σχοινίοις γὰρ αὐτὴν καταχωσθεῖσαν ἀνεῖλκον: 480 ὅτι ἐδέδεντο καὶ περιέκειντο αὐτοῖς πέδαι: 566 νοῆσαι δεῖ τὸν χορὸν σφῦρας ἔχοντα αἷς βουλοκοποῦσι: 886 πρὸς τὴν Θεωρίαν λέγει φέρουσάν τινα εἰρήνης καὶ γεωργίας σύμβολα: L 293 ἐν χύτρᾳ πῦρ εἶχον δ' ἀνθρακῶν: 748 περικεφαλαίαν εἶχεν ὥστε δοκεῖν κυεῖν: 982 διατεταμένος γὰρ ἦλθεν: 1020 γαμῶν γὰρ ἦν: 1023 ὅτι ἀπεδύσαντο κατὰ τῶν γυναικῶν: 1093 ἐξ οὗ δῆλον ὅτι μετὰ τὸ εἰσελθεῖν ἀπεγυμνώθησαν φορτικῶς πάνυ: Ac 97 ὡς δέρματα ἐξηρτημένα ἔχοντος τοῦ μύστακος αὐτοῦ καὶ τῆς ῥινὸς καὶ οὕτως ἐσκευασμένου γέλωτος χάριν: 158 . . . ἐλιαίνοντο δὲ καὶ ἀπετίλλοντο οἱ Ὀρφῆς τὰ αἰδοῖα καὶ ἀποστεγρμένα ἔχουσιν αὐτά: 163 δεῖ νοεῖν ὅτι ἐκ τῶν ἀγρῶν ἔρχεται ἔχων φορτίον σκορόδων κτέ: 326 ψιάθων ἀνθράκων προσενήνοχεν ὃν φησι παῖδα εἶναι τῶν Ἀχαρνέων πάνυ κωμικώτατα: 410 φαίνεται γὰρ ἐπὶ τῆς σκηνῆς μετέωρος: 412 οὕτως αὐτὸν ἐσκευοποίησεν ἐν ῥακίοις καθεζόμενον καὶ ποιοῦντα τὰς τραγῳδίας: 574 ὡς τοῦ Λαμάχου ἔχοντος ἐντετυπωμένην τῇ ἀσπίδι Γοργόνα: 724 ὅτι οἱ Μεγαρεῖς λεπροὶ τὸ σῶμα πρὸς οὓς σπένδεται: 869 ἐβάσταζε γὰρ φορτίον γλήχωνος: V 224 ἐπειδὴ ὁ χορὸς τῶν γερόντων ἔρχεται ὡς σφῆκες διεσκευασμένοι καὶ κέντρον ἔχοντι: 820 εἰσκομίζει πινάκιον ἐν ᾧ γεγραμμένος ἐστὶν ὁ Λύκος: 841 νῦν τὰ μὲν πρόσωπα κενὸν ἐστι, τὰ δὲ

πράγματα πολιτικά· ἐπάγει γὰρ τινὰ κλέπτην κτέ: 1212 φαίνεται ὅτι πρὸς τῷ στόματι γόνατα ἔχων κατεκλίθη: T 693 κάθηται ἐπὶ βωμοῦ ὡς ἱκετεύων ἱρπακώς τινος θυγάτριον, φαίνεται δὲ ἀσκὸν ἔχων: 730 ἠμφίεσται ὡς παιδίον καὶ ὑποδήματα ἔχει ὁ ἀσκός: 903 ἐπειδὴ ξυρηθεὶς ἦν.

V. *Scholia in which the principal movements of the persons on the stage are deduced from the text.*

Pl 75 τοῦτό φασιν ἀπολύσαντες αὐτόν: 930 ἐν ὅσῳ λέγουσιν ἀπέδυσαν: 1052 ὡς τοῦ νεανίσκου προσφέροντος τὴν δᾷδα αὐτῇ: N 18 δεῖ γὰρ τὸν οἰκέτην τὸ προσταχθὲν ποιῆσαι καὶ ἆψαι τὸν λύχνον καὶ δοῦναι τὸ βιβλίον· ἔπειτα καὶ ὁρᾷ εἰς τὸ βιβλίον καὶ οὕτω λέγει τοὺς δανειστάς: 58 καλεῖ τὸν παῖδα πλησίον ἐλθεῖν τῆς κλίνης ἐφ' ἧς ἀνέκειτο τύψειν αὐτὸν ἀπειλῶν: 184 πεποίηκε τὸ προσταχθὲν ὁ φιλόσοφος καὶ ἀνέῳξεν τὰς θύρας, ὁ δὲ εἰσελθὼν κτέ: 260 ταῦτα μὲν λέγων ὁ Σωκράτης λίθους παρατρίβων πωρίνους καὶ κρούων πρὸς ἀλλήλους συναγαγὼν τὰ ἀπὸ τούτων θραύσματα βάλλει τὸν πρεσβύτην αὐτοῖς καθάπερ τὰ ἱερεῖα ταῖς αὐλαῖς οἱ θύοντες: 261 βαλλόμενος γὰρ ὁ πρεσβύτης τῇ παιπάλῃ ἀποσείεται· δι' ὃ παρακελεύεται αὐτῷ μένειν: 267 παρεπιγραφή· διπλασιάσας γὰρ τὸ ἱμάτιον περιβάλλεσθαί φησιν αὐτὸ θέλειν ὑπὲρ τοῦ σκέπεσθαι: 497 ὥσπερ ἐπὶ τῶν μυουμένων τὰ μυστήρια ἀποδῦσαι αὐτὸν τὴν ἐσθῆτα βούλεται: 696 ἐκάθισεν αὐτὸν ἐπὶ τοῦ ἀσκάντου: 731 ἔρχεται πάλιν ἐπ' αὐτὸν ὁ Σωκράτης: 743 ὡς αὐτοῦ κινουμένου διὰ τοὺς κόρεις: 746 ὡς ἐνθυμηθείς τι ἀνίσταται καὶ βοᾷ: 932 ταῦτά φησιν ἐπιλαβόμενος τοῦ μειρακίου: 1104 τὸ ἱμάτιον διδωσιν ἵνα εὐχερῶς αὐτομολήσῃ πρὸς αὐτούς: 1146 θύλακον αὐτῷ ἐπιδίδωσιν ἀλφίτων κτέ: R 174 ἀποστρέφεται αὐτοὺς ὁ νεκρὸς μὴ βουλόμενος σκευηφορεῖν κτέ: 269 παραβάλλουσι τῷ πλοίῳ: 286 ὅθεν αἰσθάνεται τοῦ ψόφου, ἐκεῖθεν ἄγει καὶ προβάλλει: 301 τοῦτο ἔμφασιν παρέχει ὡς προερχομένου αὐτοῦ πρότερον, ὄπισθεν τοῦ ἱερέως ὄντος: 479 ἰδὼν ὁ Ξανθίας διὰ τὸν φόβον ἀποπατήσαντα τὸν Διόνυσόν φησιν· οὗτος τί δέδρακας;: 484 λαμβάνει γὰρ ὁ Διόνυσος τὴν χεῖρα τοῦ Ξανθίου καὶ προστίθησιν εἰς τὸν πρωκτόν: 484 τίθησι γὰρ τὸν σπόγγον εἰς τὸ αἰδοῖον αὐτοῦ γέλωτος χάριν: 522 κρατεῖ τὸν Ξανθίαν ὁ Διόνυσος: 645 πιθανὸν τὸν Ξανθίαν πρῶτον τύπτεσθαι· προσποιεῖται γοῦν μὴ αἰσθάνεσθαι λέγων· "οὐδ' ἐμοὶ δοκεῖς": 646 ὡς μὴ αἰσθανόμενος καὶ αὐτὸς ὁ Διόνυσος λέγει· "πότε με ἔτυψας;": 659 ᾄδειν προσποιεῖται αἰσθόμενος ὁ Διόνυσος: 1504 ἴσως σχοινίον δίδωσιν αὐτῷ ὁ Πλούτων πρὸς ἀγχόνην ἤ τι τοιοῦτον σύμβολον θανάτου: Av 1 ὡς ἐν ἀπόπτῳ τινὶ δένδρου τινὸς ὄντος καὶ τοῦ κολοιοῦ σημαίνοντος κατ' ἐκεῖνο πορεύεσθαι: 23 ὡς ἤδη φθεγξαμένης αὐτῆς: 66 ὡς ὑπὸ τοῦ δέους ἀποπατησάντων ὑπὸ τοὺς πόδας: 87 ἰδὼν γὰρ τὸν δοῦλον κεχηνότα ἐφοβήθη: 668 ἅμα λέγων ψηλαφᾷ αὐτήν: 935 ὁ Πεισθέταιρός φησι μετὰ τὸ ἀποδύσασθαι τὸν ἱερέα: 1018 ἅμα δὲ λέγων τύπτει αὐτόν: 1029 ῥαπίσας αὐτὸν ταῦτα λέγει: 1329 πρὸς ἄλλον λέγει τύπτων τὸν Μανήν: 1397 τοῦτο λέγων ὁ Πεισθέταιρος παίει αὐτόν: 1401 ἐπειδὴ κινεῖ αὐτὸν ὡς ἰσχνὸν ὄντα τῷ σώματι λέγει ὅτι "χαίροντα ἐσοφίσω": 1461 εἰπὼν ταῦτα τύπτει αὐτόν: 1503 κεκαλυμμένος ὢν ἐκκαλύπτεται καὶ ὁρᾷ αὐτὸν ὁ πρεσβύτης: 1508 . . δίδωσιν δὲ αὐτῷ τοῦτο (σκιάδειον) ἵνα καλύψῃ αὐτὸν καὶ μὴ ὁραθῇ ὑπὸ τοῦ Διός: Eq 113 μόνος γὰρ γενόμενος καὶ μηκέτι κωλυόμενος ὑφ' ἑτέρου ἀδεέστερον πίνει ἕως ἐκεῖνος ἐκφέρῃ τοὺς χρησμούς: 157 πεποίηκεν ὃ προσέταξεν: Pa 18 ταῦτα

εἰπὼν προσφέρει τὸ ἀγγεῖον ἔνθα ἐφύρα: 82 ἐπιβεβηκὼς τῷ κανθάρῳ τοῦτο λέγει: 96 μετέωρος ὢν ἐπὶ τοῦ κανθάρου ταῦτά φησι: 234 νοεῖν δεῖ τὸν Τριγαῖον ἀπὸ τοῦ κανθάρου ἀποβεβηκότα ταῦτα λέγειν: 242 ἅμα πράσον ἐμβάλλων ταῦτά φησι: 246 ἅμα ταῦτα λέγων ὁ Πόλεμος σκόροδα βάλλει εἰς τὴν θυείαν ὅθεν καὶ τὸ ἐξῆς κτέ: ib. σκόροδα ἐμβάλλων ταῦτα λέγει· ἡ γὰρ κτέ: 250 ταῦτα πάντα παρεπιγραφή ἐστιν· τυρὸν δὲ ἐμβάλλων Σικελίας μέμνηται· πολὺς γὰρ ἐκεῖ τυρός: 252 εἰπὼν τοῦτο ὁ Πόλεμος τὸ μέλι εἰς τὴν θυείαν βάλλει: 423 ‹παρεπιγραφή· τοῦτο γὰρ εἰπὼν φιάλην χρυσῆν δίδωσιν αὐτῷ ven. See vol. 2 l.c.›: 465 ὡς φιλοπόλεμοι οὐχ εἵλκον: 508 τοὺς μὲν ἄλλους πάντας τοῦ ἕλκειν ἀπέστησεν ὁ Ἑρμῆς, τοῖς γεωργοῖς μόνοις ἐπιτρέψας: 682 ἀποστρέφεται ἀκούσασα τοῦ Ὑπερβόλου τὸ ὄνομα ἡ Εἰρήνη: 706 μίαν τῶν συνελθουσῶν τῇ Εἰρήνῃ πρὸς γάμον αὐτῷ δίδωσιν: 879 εἷς τῶν οἰκετῶν τὰ ἰσχία τῆς Θεωρίας καταλαμβάνει καὶ ἐφάπτεται περιφέρων τὸν δάκτυλον: 879 ἐπιτιμᾷ ὁ δεσπότης ὡς ἁπτομένῳ τῶν ἰσχίων αὐτῆς: 892 ὡς ἀποπνευματισάσης κτέ: 969 καταχεῖ δὲ αὐτῶν ὕδωρ ἐπὶ γέλωτι καὶ οὐδενὸς ἑτέρου: L 83 ὡς ἐκείνης ἁψαμένης αὐτῆς: 88 ἁπτομένη δὲ αὐτοῦ τοῦτό φησι: 91 ἁπτομένη τῶν δύο φύσεων ταῦτά φησι: 125 ὡς ἀηδισθεισῶν αὐτῶν καὶ μεταστραφεισῶν ἐπὶ τῷ λόγῳ: 240 ὁλολυξασῶν τῶν ἐν ἀκροπόλει γυναικῶν: 294 φυσᾷ τῷ στόματι: 304 φυσᾷ πάλιν: 314 ὡς ἀποθέμενος λέγει τὰ ξύλα: 460 ὡς ἤδη κειμένων αὐτῶν: 539 εἰσάγει αὐτὰς ὀρχουμένας ἐν τῇ σκηνῇ: 748 ἁπτομένη τῆς γαστρὸς αὐτῆς τοῦτό φησι: 893 ὡς αὐτοῦ ἁπτομένου αὐτῆς αἰσχρῶς: 929 ἵνα προσκεφαλαίαν αὐτῷ θῇ: 987 διὰ τὸ αἰδοῖον αὐτοῦ μέγα εἶναι ἐξέτεινε τὸ ἱμάτιον τῇ χειρί: 1020 ὅτι ἀπεδύσαντο κατὰ τῶν γυναικῶν: 1027 δίδωσιν αὐτῇ δακτύλιον ἵνα ἐξενέγκῃ τὴν ἐμπίδα τοῦ ὀφθαλμοῦ: 1239 ἦν γὰρ ὁ θεράπων διασκορπίσας αὐτοὺς τῇ λαμπάδι: 1247 τοὺς αὐλοὺς φυσᾷ ὁ Λάκων: 1274 παραδίδωσι λοιπὸν μετὰ ταῦτα τοῖς μὲν Λάκωσι τὰς Λακαίνας, τοῖς δὲ Ἀθηναίοις τὰς ὁμοφύλους: Ac 95 ὡς περιβλέποντος ἐν κύκλῳ τοῦ πρεσβευτοῦ καὶ ἀξιωματικῶς ἰόντος: 163 δεῖ νοεῖν ὅτι ἐκ τῶν ἀγρῶν ἔρχεται Δικαιόπ. ἔχων φορτίον σκορόδων καὶ ἐπηρεάζεται ὑπὸ τῶν ξένων ὡς ἐκείνων λιμωττόντων καὶ ἁρπαζόντων τὰ σκόροδα: 239 πρὸς ὀλίγον χρόνον ὑποστείλασθαι βούλονται ἵνα μὴ προϊδόμενος ὁ σπονδοφόρος φύγῃ: 326 ταῦτα γὰρ λέγει τινὸς τῶν Ἀχαρνέων ἁρπάσας κώφινον γερόντων . . . ὃν βούλεται ξίφει διαχρήσασθαι: 346 ἀναστρεφόμενοι ἀποτινάσσουσι τοὺς χιτῶνας ἀποδεικνύντες ὡς μηδένα τῶν λίθων ἐγκεκρυμμένον ἔχουσι: 767 ὁ Ἀττικὸς κρεμάσας τὴν παῖδα ὁρᾷ τὸ αἰδοῖον αὐτῆς καὶ ἐρωτᾷ περὶ αὐτοῦ κτέ: 1120 κρατεῖ καὶ ἕλκει τοῦ δόρατος τὴν θήκην: V 209 ἀποσοβοῦσι τὸν γέροντα: 251 ἅμα κόνδυλον τῷ παιδαρίῳ δίδωσιν διὰ τὸ νεώτερον ὄντα μὴ φροντίζειν: 408 ἀποδυσάμενοι διδόασι τοῖς παιδίοις τὰ ἱμάτια ἵνα ὀρχήσωνται εὐκόλως: 458 τοὺς Σφῆκας ἀπελαύνουσι σοῦσθε λέγοντες: 961 ὡς γραπτὸν δεδωκότος λόγον τοῦ ἀπολογουμένου κυνός: 993 μιμεῖται τοὺς ἐν τῷ δικαστηρίῳ κτέ: 995 ὡς παρειμένον αὐτοῦ ψυχρὸν ὕδωρ αἰτήσει: 1136 καινὸν λαμβάνει ἱμάτιον: 1373 παρὰ τοῦ γέροντος εἴληφεν τὰς ᾠδάς: T 261 στρῶμα δίδωσιν αὐτῷ: 689 ὁ κηδεστὴς ἁρπάζει παιδίον μᾶς γυναικὸς καὶ καταφεύγει ἐν τῷ ἱερῷ λέγων . . . . ἀντὶ δὲ παιδίου ἀσκὸν οἴνου λαμβάνει κτέ: 756 τοῦτο ἅμα εἰπὼν ἐκχέει τὸν οἶνον ὁ κηδεστὴς ἐν τῷ βωμῷ: 758 . . . ἐκχέας οὖν τὸν οἶνον χαρίζεται αὐτῇ τὸν ἀσκόν: 778 πίνακες γὰρ ἦσαν ἐν τῷ ἱερῷ καὶ ἀπὸ τούτων λαβὼν γράφει καὶ

ῥίπτει αὐτὰς λέγων κτέ: 781 *ὡς "Εὐριπίδης" γράφων ἐν ᾧ τὸ ῥ̄ ἐστί*: ib. *ἐν τῷ γράφειν τὸ τοῦ Εὐριπίδου ὄνομα τοῦτό φησι*: 915 *ταῦτα λέγει ἀκολουθῶν αὐτῷ καὶ βουλόμενος ἐκφυγεῖν*: 1003 *τοῦτο δὲ εἰπὼν πλέον αὐτὸν ἐπισφίγγει*: 1217 *ὁ χορὸς ἐμπαίζει τῷ Σκύθῃ ἵνα μὴ διώκων καταλάβῃ αὐτούς κτέ*: 1223 *ὡς αὐτοῦ τὴν ὁδὸν ἐκείνην θέλοντος ἀπελθεῖν οἵαν ἀπῆλθον οἱ περὶ τὸν Εὐριπίδην*: Ec 1002 *τοῦτο ὅτι στερρῶς αὐτοῦ εἴχετο ὡς κρεάγρα*: 1076 *δύο γὰρ αὐτὸν κατεῖχον.*

VI. *Scholia indicating minor gestures and the like.*

Pl 257 *δεικτικῶς*: 895 *ὡς ὀσφραινόμενος τοῦτό φησι*: N 141 *ἑαυτὸν δείκνυσι*: 201 *σφαῖραν δείκνυσι*: 392 *συναγαγὼν τοὺς δακτύλους φησὶ τοῦτο*: 653 *δείκνυσι τὸν μέγαν δάκτυλον αἰσχρῶς*: 878 *δεικτικῶς ἀντὶ τοῦ μικρόν*: 1473 *δεικτικῶς, τὸ ἐν τῷ φροντιστηρίῳ μηχάνημα*: 1483 *ὡς τοῦ Ἑρμοῦ ἀνανεύσαντος*: R 40 *ὁ Διόνυσος νεύει πρὸς τὸν Ξανθίαν*: 139 *συνάγων τοὺς δακτύλους φησί*: 657 *ἐπάρας τὴν πτέρναν δεικνύει*: 783 *δείκνυσιν ὡς πρὸς τὸ θέατρον*: 918 *δείκνυσι γὰρ τὸν Αἰσχύλον παρόντα*: Av 443 *τὸν πρωκτὸν γὰρ δεικνύς φησι*: Eq 163 *τὸ γὰρ θέατρον αὐτῷ δείκνυσι*: Pa 142 *τὸ αἰδοῖον δείκνυσι παίζων*: 549 *τῷ μέσῳ δακτύλῳ συναρμόσας τὸν μέγαν καὶ πλήξας ἐφυβρίζει*: 891 *τὸ αἰδοῖον δείκνυσιν αὐτῆς*: 899 *δεικνὺς λέγει*: L 863 *τὸ αἰδοῖον δείκνυσιν*: 937 do.: 991 do.: 992 do.: 1087 *δείκνυσιν*: Ac 40 *δεικτικῶς*: 111 *ὡς μὴ συνιέντος αὐτοῦ δείκνυσι τῷ δακτύλῳ "ἐμοὶ" λέγων καὶ "τουτονί"*: 114 *ἐπένευσεν μετὰ τὸ περιάγειν τὴν κεφαλήν*: 367 *δεικνὺς τὸν δάκτυλον τὸν μικρὸν λέγει*: 768 *τὸ αἰδ. δείκνυσι τῆς παιδός*: 910 *δεικτικῶς*: 1227 *τὸν ἀσκὸν δείκνυσι*: V 250 *τὸν δάκτυλον δείκνυσιν ἵνα μὴ κάμψας ζητῇ*: 858 *τὸ αἰδ. δείκνυσι*: 987 *τὴν τετρυπημένην αὐτῷ δείκνυσι ψῆφον*: 1065 *δεικνύουσι τοὺς κροτάφους*: T 1114 *δείκνυσιν αὐτῷ τὸ αἰδοῖον.*

That the motive for some of the notes determinating pronouns was ambiguity is undoubted, e.g. Av. 1751 *ὅδε*:—*ὁ Ζεὺς δηλονότι ἢ ὁ Πεισθέταιρος λαβὼν τὴν Βασίλειαν*: V 843 **αυτω**:—(1) *τῷ πατρί, ἢ* (2) *αὐτούς, τοὺς κύνας*: Pl 263 *αὐτοῦ*:—(1) *τοῦ εἰσελθεῖν*, (2) *τοπικὸν τὸ ἐπίρρημα.* On the other hand, the fact that pronouns of the second person are normally determinated by giving the name or the names for which they stand in the vocative case seems to suggest that these notes are sometimes at least aids to the reader *καθ' ὑπόκρισιν*. There is, for example, little to choose between such a note as Pl 504 *μετὰ σοῦ*:—*ὦ Πενία*,[1] and such as Pa 961 *σείου σὺ ταχέως*:—*πρὸς τὸ ἱερεῖον λέγει*. Further, pronouns in *-ί* themselves suggest *δεικτικῶς*—Pl 44 *τουτῳί*:—*τῷ Πλούτῳ, φησί*: 54 *ἐνθαδί*:—*εἰς Δελφούς*. Indeed, the two forms of note are actually combined at N 1473 *τουτονὶ τὸν δῖνον*:—*δεικτικῶς· τὸ ἐν τῷ φροντιστηρίῳ μηχάνημα.* The case of *ὁ θεός, ὁ ἀνήρ, τὸ πρᾶγμα, τοὔργον*, and the like, is somewhat different. The intention there is probably to guard against ambiguity.

[1] So Pl 788 *ὦ φίλτατ' ἀνδρῶν, καὶ σύ, καὶ σύ*:—*ὦ Πλοῦτε καὶ ὦ ἄνερ καὶ ὦ Βλεψίδημε*: L 599 *σὺ δέ*:—*ὦ Πρόβουλε*: 1123 *ὑμεῖς*:—*ὦ Ἀθηναῖοι*. On the other hand — Pl 418 *ὑμᾶς*: — *Χρεμύλον καὶ Βλεψίδημον*: L 1220 *ὑμῖν*: —*τοῖς θεαταῖς*: V 975 *σέ*:—*τὸν γέροντα.*

VII. *Scholia intended to identify the person or thing addressed.*
Cp. supra, note B III.

Pl 222 πρὸς τὸν θεράποντά φησι τὸ ἴθι: N 803 πρὸς τὸν Σωκράτην τοῦτό φησι; 935 τῷ δικαίῳ φησί: 936 τῷ ἀδίκῳ: 959 λέγει τοῦτο πρὸς τὸν δίκαιον: 1043 πρὸς τὸν παῖδά φησιν ὅτι κτέ: 1508 πρὸς τὸν οἰκέτην:
R 171 πρὸς τὸν βασταζόμενον νεκρόν: 240 πρὸς τοὺς βατράχους φησί: 521 τῷ Διονύσῳ φησί: 632 περὶ τοῦ Πλούτωνος τοῦτό φησι τῷ Ξανθίᾳ: 874 πρὸς τὸν χορόν: 917 πρὸς τὸν Διόνυσον: 992 πρὸς τὸν Αἰσχύλον ἀπὸ τῶν αὐτοῦ: 1451 πρὸς τὸν Εὐριπίδην: Av 85 πρὸς τὸν θεράποντα τοῦ Ἔποπος λέγει εἰσελθόντα: 225 πρὸς ἀλλήλους διαλέγονται: 435 πρὸς τὸν Πεισθέταιρον καὶ τὸν Εὐελπίδην φησὶν ὁ Ἔποψ· ἄμεινον δὲ πρὸς τοὺς θεράποντας ὡς ἐν τοῖς ἑξῆς: 676 ὡς πρὸς τὴν ἀηδόνα μὲν δοκεῖ λέγειν, φυσικώτερον δέ τινες πρὸς τὴν Μοῦσαν ἀπὸ τοῦ μουσικοῦ ὀρνέου: 682 τὸ ὅλον πάλιν πρὸς τὴν Μοῦσαν: 893 πρὸς τὸν ἱερέα λέγει ὡς κτέ: 947 τῷ Εὐελπίδῃ λέγει: 958 πρὸς τὸν ἱερέα φησί: 1311 ταῦτα πρὸς τὸν Μανῆν λέγει: 1329 πρὸς ἄλλον λέγει τύπτων τὸν Μανῆν: Eq 108 πρὸς γὰρ τὸν οἶνον λέγει: Pa 174 πρὸς τὸν ἐν τῷ θεάτρῳ μηχανοποιόν: 726 τῇ Εἰρήνῃ καὶ τῇ Θεωρίᾳ καὶ τῇ Ὀπώρᾳ λέγει: 886 πρὸς τὴν Θεωρίαν λέγει φέρουσαν κτέ: 961 πρὸς τὸ ἱερεῖον λέγει: L 140 πρὸς τὴν Λαμπιτώ: 424 πρός τινα τῶν δημοσίων ὑπηρετῶν: 878 πρὸς τὸν παῖδα λέγει: 1114 ὡς πρός τινα ἐξυπηρετουμένην ἢν κτέ: 1216 δεῖ νοεῖν ὡς πρὸς τὴν θυρωρὸν λέγει: Ac 347 πρὸς τοὺς ἐν τῷ λάρκῳ ἄνθρακας διαλέγεται: 1200 πρὸς τὰς β̄ πόρνας λέγει:
V 991 πρὸς τὴν ψῆφον λέγει: 1434 πρὸς τὸν κλητῆρα:
T 726 πρὸς τὰς γυναῖκας: 1186 πρὸς τὴν αὐλητρίδα: 1187 πρὸς τὸ πέος λέγει κτέ: Ec 915 πρὸς τὴν γραῦν.

CHAPTER III

READING ΚΑΘ' ΥΠΟΚΡΙCΙΝ

AS RESTING UPON A CLEAR APPREHENSION OF THE ἦθος IN WHICH A THING IS SAID AND OF THE TONE AND LOOK OF HIM WHO SAYS IT

τὰ πολλὰ δ' ἡ τῶν παθῶν αὐτῶν διαφορὰ σχηματίζει καὶ τὸ σῶμα καὶ τὴν φωνὴν παραλλαττόντως· ὅθεν καὶ τοὺς ἰδιώτας καὶ τοὺς βαρβάρους εἰ μὴ καὶ τἄλλα ζῷα τοῖς πάθεσιν ἀκολούθους τὰς μεταβολὰς ἔχοντας θεωροῦμεν. . . .

. . . . . .

ἀλλὰ δὴ τὰ μὲν περὶ τῆς ὑποκρίσεως παραγγέλματα πρώην τισὶν ἐφλυαρήθη, θαυμαστῶς δὲ καὶ τῶν ἡρώων καὶ τῶν μετ' αὐτοὺς ὑπεκρίνοντο πολλοί.

PHILODEMUS.

VOCAL AND FACIAL EXPRESSION

THE idolatrous conservatism of the *γραμματικοί* has something to answer for. Instead of improving upon the inherited letters they worshipped them as though they had come down from Jupiter. To call them imperfect was irreligious, a menace also to the craft by which they had their living. Hence a multitude of tedious marginalia meant to aid the reader but rather hampering him, most of which might have been done without, if two or three simple signs had been adopted to subsidise the letters. The Greeks were alive to the necessity for such signals; the Graeculi refused to add to those which had been invented by their predecessors, and greeted with a sneer the one serious effort made by one of themselves[1] to continue the beneficent work of Aristophanes of Byzantium.

In the first century A.D. Plutarch would seem to have seen clearly the analogy[2] which produced in course of time the query,

[1] Nicanor, fl. under Hadrian, Suid. 2593 B: nicknamed *ὁ Στιγματίας* Eust. 20 11. His system was far too complicated. It has been treated ably by L. Friedländer and O. Carnuth. Nicanor was actually on the track of (!).

[2] Πλατ. *ζητ. ῑ* Dbn. ii. 1235 = Mor 1009 *οἱ στεναγμοὶ καὶ ὀλολυγμοὶ τῶν ὑποκριτῶν καὶ νὴ Δία πολλάκις ἐπιμειδίασις καὶ ἀποσιώπησις ἐμφαντικώτερον ποιεῖ τὸν λόγον, οὐ μὴν ἀναγκαίαν ἔχει πρὸς τὸ σημαίνειν ὡς τὸ ῥῆμα καὶ τοὔνομα δύναμιν*

the note of admiration or the point of exclamation, and the dash; but there is no trace of the query in Greek manuscripts until the ninth century,[3] and no sign corresponding in function to (!) or to (—) was ever introduced at all. Indeed, the first occurrence that seems to be known of any sign fulfilling the same office as the now familiar mark of exclamation is as late as 1481.[4] It is then all but identical in shape with what it is now, but it is written in red, whereas the words declared by it to be exclamatory are in black. Thus to the imperfections already spoken of this other imperfection has to be added, that no signal went with them whereby a reader could tell that a word or a group of words ought to be uttered with such inflexions and accompanied by such movements as should make known to all within sight and hearing that the speaker had been moved for the moment by something that had come within his ken. For this is in effect what (!) means. It is a token that the words behind it have something in them that calls for gestural expression. This gestural element may be real or unreal, either veritable passion, genuine feeling, natural sentiment, rising for a moment to the lips, or a transient whim, a passing caprice, an idle fancy, a piece of coquetry or fun, a mere pose, that cannot be said to rise at all, but is as a bubble forming on the surface and breaking there straightway. But whether real or unreal, if taken at second hand as a reader must take it, the words whereby and wherein it reveals itself have got to be rendered *μεθ' ὑποκρίσεως*.

The painstaking Isocrates—he came into the world too soon, for he would have made an excellent scholiast—endeavouring to get Philip to adopt a policy for which Philip had been working

---

ἀλλ' ἐπίθετόν τινα ποικίλλουσαν τὸν λόγον· ὥσπερ τὰ στοιχεῖα ποικίλλουσιν οἱ τὰ πνεύματα καὶ τὰς δασύτητας αὐτῶν, ἐκτάσεις τε καὶ συστολὰς ἑνίων αὐτὰ καθ' αὑτὰ στοιχεῖα τιθέμενοι, πάθη μάλλον ὄντα καὶ συμβεβηκότα καὶ διαφορὰς στοιχείων, ὡς ἐδήλωσαν οἱ παλαιοὶ διὰ τῶν ἑκκαίδεκα (sic) *φράζοντες ἀποχρώντως καὶ γράφοντες.*

[3] Gardthausen Gr. Palaeogr. p. 276.

[4] It is written thus (!-). I am indebted for this instance to Mr. Francis Jenkinson. It occurs in a note written by Ulrich von Ellenbog on the margin of his copy of Henricus Ariminensis *De Quatuor Virtutibus Cardinalibus* (date uncertain), now in the Cambridge University Library. On the verso of p. 22, where the author quotes Valerius Maximus as commending the Romans for encouraging their wives to dress well, Ellenbog has written — 1481, "O ravensperg! ubi uxores excellunt cunctas in suavia in precioso ornatu." Dr. Kenyon informs me that Geoffrey Tory, in a book printed in 1529, gives a list of stops which he says is taken from Aulus Antonius Orobius otherwise unknown, and in this list is the note of exclamation represented thus ⸮. The rubrication in Ellenbog is significant. Marginal and interlineal notes and accent marks are occasionally rubricated in MSS.

during many years, has a foolish passage, which may have become well known to the king's intimates, and perhaps to his soldiers over their watch-fires. If his earnest appeal does not convince, the fault cannot lie with the arguments, Isocrates says, or with the order in which they are presented, but with the servant who reads the letter to the king. Any argument committed to the alphabet is always impaired, but such value as it may keep is certain to be curtailed, if the words are told off like figures in a sum by a reader who speaks unpersuasively, nor stamps upon the words a single mood of the writer, but has one voice for grave and gay, for humour and earnest conviction—*ἀναγιγνώσκῃ δέ τις αὐτὸν ἀπιθάνως καὶ μηδὲν* θεος *ἐνσημαινόμενος, ἀλλ' ὥσπερ ἀπαριθμῶν.* Isocrates would have had, if he might, somebody trained by himself to read his letter,[5] somebody sufficiently interested in the theme and in Isocrates to pursue the thought whatever turn it might take, and to catch the spirit and temper in which things were said, then to do what he could by gesture and tone and look to make Philip believe that Isocrates himself spoke with him face to face.

Here is another side of the Greek view that a man's genius could not be justly appraised until his works were read aloud *καθ' ὑπόκρισιν.* The relation between *ὑπόκρισις* in the reader and the *ἤθη* or changing moods of the author read is enunciated in a definition, which happens to be preserved in Longinus, but is no doubt in its purport the property of all[6] his kind—"*ὑπόκρισις* is that wherein the actual moods and emotions which come over any several person are represented by way of some "affection" of the body or of the tone of the voice appropriate to the situation conceived of."[7] That the definition where it stands is concerned

[5] There were critics who thought that Isocrates himself was no better than an *ἀναγνώστης παῖς* — Hieronymus (in the second century B.C.) quoted by Dionysius (Isocr. 13) and by Philodemus (*περὶ ῥητ.* 4 2) *ὅμοιον γοῦν εἶναι τῷ δασὺ καὶ μέγα περιθέμενον πρόσωπον παιδίου φωνὴν ἀφιέναι καὶ τὸ τοῖς Ἕλλησι συμβουλεύοντα καὶ πλάσμα καὶ τὴν ἄλλην κατασκευὴν δημηγόρου περιβαλλόμενον ἐπὶ ἀναγνώστου παιδὸς φωνὴν ἀποδεδρακέναι μήτε τόνον μήτε πάθος μήθ' ὑπόκρισιν δυναμένου φέρειν.*

[6] Eust. on $\tilde{\delta}$ 279 = 1496 47 *ὑποκρινομένη δηλαδὴ κατὰ φωνὴν (ἡ Ἑλένη) εἰ καὶ μὴ κατὰ σχῆμα· ἔστι γὰρ κατὰ τοὺς παλαιοὺς ὑπόκρισις διάθεσις φωνῆς καὶ σχήματος πιθανή, πρέπουσα τῷ ὑποκειμένῳ προσώπῳ καὶ πράγματι.* Aristotle without defining it recognised, of course, the two main constituents *σχήματα* and *φωναί*, and adds *ἐσθῆτες*—*περὶ ῥητ.* β 8 14 = 1386 a 32.

[7] Long. *τέχ. ῥητ.* W 9 567 = Sp. Ham. 1 (2) 194 *ὑπόκρισίς ἐστι μίμησις τῶν κατ' ἀλήθειαν ἑκάστῳ παρισταμένων ἠθῶν καὶ παθῶν κατὰ διάθεσιν σώματος καὶ τόνου φωνῆς πρόσφορον τοῖς ὑποκειμένοις πράγμασιν.* The MSS. give *καὶ διαθέσεων . . . προσφόρου.* I have adopted Volkmann's correction (Die Rhetorik, 2nd ed. p. 573). Finckh is here not so happy as usual, proposing *καὶ διάθεσις . . . πρόσφορος.*

with a different[8] sort of make-believe from that of the actor in a play or the reader who would represent a character as its creator imagined it, does not matter in the least. The stuff with which *ὑπόκρισις* deals is always the same, being just human nature uttering itself in one frame or another as men and circumstances determine. If it be commonplace human nature set among commonplace men in an ordinary situation, then the glimpses it gives of itself are ordinary and commonplace. If it be of the heroic stamp, framed heroically, or belong to some person, unheroic in ordinary, goaded for the moment into heroism or a frenzy, passion comes into play. In the one case, the mind's habitual sentiments and tranquil moods, its airs and affectations, its frailties and prepossessions, discovering themselves by words and actions, by tones and gestures, are called *ἤθη*, and in the lump *ἦθος*: in the other case, the soul's sudden ascents and exaltations, its sheer descents and abrupt dejections are spoken of as *πάθη*, or in the sum, as *πάθος*.[9]

So far there is no perplexity. The want of any exact English equivalent for *ἤθη* makes itself felt, and that is all. But the mind at once trips and boggles, and frets impotently when set phrases and compounds crop up into which *ἦθος* enters, or when the adjective *ἠθικός* occurs. How is a sentence like this, for example, to be turned into English that does not travesty the meaning?—*δευτέρου δὲ εἵνεκα προσιστορήσθω τὰ κατὰ τὴν Ὀδύσσειαν ὅπως ᾖ σοι γνώριμον ὡς ἡ ἀπακμὴ τοῦ πάθους ἐν τοῖς μεγάλοις συγγραφεῦσιν καὶ ποιηταῖς εἰς ἦθος ἐκλύεται· τοσαῦτα γάρ που τὰ περὶ τὴν τοῦ Ὀδυσσέως ἠθικῶς αὐτῷ βιολογούμενα οἰκίαν·—οἱονεὶ κωμῳδία τις ἔστιν ἠθολογουμένη.*[10] Not only are the right terms missing, a thing which of itself declares the drift of the thought contained in the Greek words to be un-English, but the manner in which *πάθος* and *ἦθος* are attributed to the poet who creates them rather than to his creatures in whom they are manifest, is, notwithstanding its propriety and directness, or perhaps because of them, un-English also, so much so indeed that a deal of the difficulty experienced in getting at the sundry meanings of *ἦθος* as a technical term in rhetoric may be set down thereto. The other word *πάθος* has quite a different history, so exempt from incidents that it calls for little com-

[8] See detached note A at the end of the chapter.

[9] See detached note A.

[10] *περὶ ὕψους* 9 fin. = 184 r.

mentary. All the brunt of the collision between Greek and English falls upon *ἦθος*.

It is with *ἦθος*, or rather, with *ἤθη* that *ὑπόκρισις* has most to do. The success of *ὑπόκρισις* is judged by the general impression it contrives to convey of the scene upon which men move and speak, act and intrigue for a time: but like every other art, it produces its effect by punctilious attention to details, interpreting faithfully by adequate instruments every feeling, sentiment, mood, fit of temper, caprice, air, whim, turn of fancy, every emotion or passion, as it shapes itself in words or actions; and at every point keeping apart and true to his proper character, each of all the persons whose lives are for a short space of time made to touch. Of these various particulars all are *ἤθη*, so far at least as *ὑπόκρισις* is concerned with them. A person's ordinary attitude, his character, his individuality, as deduced from what he says and does, is *ἦθος*. No less every several manifestation of his nature, even signs of *πάθος* among the rest, which is made by word spoken or thing done is *ἦθος*. Moreover, from meaning any phase of human nature, passing thought or feeling, pose or fancy, revealed by look, gesture, intonation, it is transferred to the revealing tone, to the interpreting movement or posture, or to the significant expression of the eye. Nor is this all; *ἦθος* may be used to denote, not the make-believe of the actor or the reader only, but that of a living man or of a person in a play, some simulated mood, an air or pose assumed temporarily to catch an advantage either in earnest or by way of a jest. Any feeling may be put on after this fashion, contempt, surprise, fury, impatience, spite, resignation, sincerity itself. They are all part and parcel of the drama, whether tragedy, comedy, or farce, in which every man is given a part, great or small; and so it may happen that an actor in some playwright's version of the world's stage, or a reader of that version, must act over again that which is itself a piece of acting, an hypocrisy, a counterfeit. In this use *ἦθος* is for feeling the counterpart of *εἰρωνεία* in speech. In comments upon the one, the other is often alluded to.[11] A knot of young men, who

[11] At Aesch. Eu 191 and 206 there are notes which taken together bring this out well. Apollo addressing the Furies asks *ἆρ' ἀκούετε | οἵας* **ἑορτῆς** *ἔστ' ἀπόπτυστοι θεοῖς | στέργηθρ' ἔχουσαι ;:—εἰρωνικῶς ἀντὶ τοῦ διατριβῆς.* The Furies call themselves *προπομποί* of Orestes, *καὶ τὰς προπομπὸς δῆτα τάσδε λοιδορεῖς ;:—ἠθικεύσαντο τὰς*

had come from Pontus to see Socrates, fell in with Antisthenes, who assured them *ἐν ἤθει* that there was in Athens a philosopher better worth knowing than Socrates, and took them to Anytus.[12] The words actually spoken by Antisthenes—*σοφώτερός ἐστιν Ἄνυτος τοῦ Σωκράτους*—are an instance of *εἰρωνεία*; the simulated belief, the humour that prompted them, is *ἦθος*. He told them as though he meant it, he spoke with well-acted conviction, and kept the illusion up by introducing them to Anytus.

This merry mood of Antisthenes was an *ἦθος πεπλασμένον*. He had spoken and acted *ἐν ἤθει πεπλασμένῳ*. If he had played no jest, but courteously, obligingly, like a good fellow, escorted the young men to Socrates, he would have acted *ἐν ἤθει χρηστῷ*, would have shown a *χρηστὸν ἦθος*, for the time at least that it took him to do so. It was such natural courtesy and good feeling that Lysias thought would answer best for a young man to pretend to, who, being defendant in a suit,[13] had asked Lysias to compose his defence for him. Telling the story of his dealings with the plaintiff he is the most fair-minded and conciliatory of men. He suggested arbitration and undertook to abide by the award—"And if the arbitrators say you are right, you shall have no cause for further concern; you shall have there and then what you claim." After more to the same purport he expresses regretful surprise that his attempts at peace-making have come to nothing—"He has never yet consented to a meeting!"

Here the defendant's *ἦθος* was just as much a pose as the mood of Antisthenes, and Lysias as *ἠθοποιός*, as *ἠθικώτατος*,[14] could hoodwink even an Athenian jury as easily as Antisthenes imposed upon the young men from Pontus, and more easily than Isocrates could make Philip aware of the shifting currents of feeling that had moved him as he wrote. But a man in love

---

διωκτρίας προπομπὸς εἰποῦσαι, i.e. they speak in (grim) humour. This is their *ἦθος* for the moment.

[12] Diog. Laert. 6 5.

[13] *πρὸς Ἀρχεβιάδην* ap. Dion. Hal. Isae. 10–11 = 602–605 *ἀρχῇ κέχρηται ὅτι νέος τε καὶ ἄπειρος εἴη πραγμάτων καὶ οὐδὲν δεόμενος εἰς δικαστήριον εἰσιέναι· καὶ ἐπιφέρει πάνυ ἠθικῶς· "ἐγὼ οὖν σε ἀξιῶ μὴ εὔρημα ἡγεῖσθαι τὴν ἡλικίαν τὴν ἐμήν." καὶ τὸ μετὰ τοῦτο ὡς φύσιν εἶχε γενέσθαι τε καὶ ῥηθῆναι λέγει ὡς ἐπὶ διαιτητὰς ἠξίουν τοὺς κοινοὺς ἐλθεῖν φίλους "κἂν ὀξῇς ἀληθῆ λέγειν ἐκείνοις, οὐδέν σοι δεήσει πραγμάτων ἀλλὰ λαβὼν ἅπει τὰ σαυτοῦ·" καὶ τὰ λοιπὰ ἐν ἤθει χρηστῷ διεξελθὼν τελευτῶν ἐπιτίθησι· "ταῦτ' ἐμοῦ προκαλουμένου οὐδεπώποτ' ἠθέλησε συνελθεῖν.*

[14] Hermog. W 3 331 = Sp 2 371.

takes himself seriously, so that Hermogenes in Xenophon,[15] when he shared in the conversation at the symposium, must have spoken unaffectedly *ἐν ἱλαρῷ ἤθει*, if indeed he was in love, as Socrates declared—"The pensive brow tells its tale, the serenity of the eye; he argues modestly, speaks softly, and has an AIR of perfect happiness."

With the phrase *ἐν ἤθει* it is most unusual for a defining adjective to occur. There is, however, in Hyperides a manner of speech almost equivalent to *ἐν σπουδαίῳ ἤθει*, and this illustrates admirably the passage in Aristotle quoted above p. 100 8 (*τῷ αὐτῷ ἤθει*) and illustrates also what Isocrates says about *ἦθος* in his letter to Philip—Hyperides 5 1 *ταῦτ' ἔλεγεν σπουδάζουσά τε τῷ ἤθει καὶ ὀμνύουσα τοὺς μεγίστους ὅρκους*—"This she said with an earnest air," yet perhaps, like the air of Antisthenes, pure make-believe. Accordingly, taking one thing with another, I have little doubt that in the fourth century B.C. the expression *ἐν ἤθει* was familiarly employed without a qualifying adjective in nearly the same way as it is employed by scholiasts, who almost always leave the reader to make out what the mood precisely is to which they call attention. How this might come about can be almost caught from a line in the comic poet Damoxenus.[16] A boy is playing ball, and the onlookers exclaim—*ἡ δ' εὐρυθμία, τὸ δ' ἦθος, ἡ τάξις δ' ὅση*· "Gracefully done! what a way he has with him! what style!"

Nobody knows or can know the subtleties of the speech which these vivacious Athenians had been making a plaything of for ever so long. It is possible to get but an inkling now of the significance of one or two charming Attic turns out of each dozen; and when by some vile accident any one of these has become part of the scholiasts' or the rhetoricians' jargon, its veritable meaning is scarce likely to be recovered. There are several scores of these Attic words glibly used by literary critics in this age, which, if they have any live meaning at all when applied to languages differing greatly from the language which they were at the first intended to interpret, have one which a

[15] Conv 8 3 *οὐχ ὁρᾶτε ὡς σπουδαῖαι μὲν αὐτοῦ αἱ ὀφρύες, ἀτρεμὲς δὲ τὸ ὄμμα, μέτριοι δὲ οἱ λόγοι, πραεῖα δὲ ἡ φωνή, ἱλαρὸν δὲ τὸ ἦθος*;

[16] Apud Athen. 1 15 B. As the narrator proceeds he divulges what the *ἦθος* was—*ἐν τῷ τι πράττειν καὶ λέγειν ἐφαίνετο | τέρας τι κάλλους, ἄνδρες· οὔτ' ἀκήκοα | ἔμπροσθεν οὔθ' ἑώρακα τοιαύτην χάριν.* It is the bright and joyous mood or air of one who, like Hermogenes, is conscious of admiration.

Greek would be at a loss to understand. This fate at least has not overtaken *ἐν ἤθει*, the invention of the note of admiration having transferred to the printer the duty of dealing with words spoken *ἐν ἤθει*, words uttered *in a tone* and *with an air*—of surprise, of pathos, of scorn, of feeling, of reproach, of remonstrance, of jubilation, of malice, of interest, up the scale of *ἤθη* and down, through every degree of fugitive sentiment and shifting emotion, whether actually felt or merely simulated.[17]

There is evidence, however, that the Greek-speaking mongrels of the Empire, the Ῥωμαῖοι of manifold lineage, had difficulties[18] with this sense of *ἐν ἤθει*. By innocent tactics they attempted to reconcile it with another use of *ἐν ἤθει*, perhaps much later in origin, whereby the phrase was applied to any form of the written or the spoken word in which men and women, real or imaginary, were represented dramatically by means of action and language recorded of them or ascribed to them. In that case *ἐν ἤθει* means "in character," "with dramatic truth or propriety," "couched in a form adjusted to the person portrayed." But inasmuch as portraiture overcharged passes into caricature, later commentators began to imagine that *ἐν ἤθει* might signify "in jest," "in fun." It is unlikely that the other *ἐν ἤθει*, that which the signal (:) has replaced, contributed anything to this mongrel denotation, seeing that the inclination of the later scholiasts is to regard the phrase as referring to the reader's expression of the speaker's mood, and not to the speaker's mood itself. Indeed, they turn it into a label equivalent to the English label "with expression."

Respecting cases in which a real person is represented *ὡς ἐν κωμῳδίᾳ* as following a trade which was never his, or performing an exploit which he never performed, there are two comments containing *ἐν ἤθει*, and these together illustrate well the earlier and the later meanings to which I here refer as belonging to *ἐν ἤθει* as an equivalent for "ex persona"—R 710 *τὸν οὖν Κλειγένην ἐν τοιούτῳ ἤθει λέγει* rav and ven; Eq 994 *ἐν ἤθει οὖν ταῦτά φησιν ὅτι Κλέων ἑτέραν μουσικὴν οὐ μετεχειρίζετο οὐδὲ μανθάνειν ἐβούλετο, ταύτης δὲ μόνης μετεποιεῖτο καὶ ἔμπειρος*

[17] For a catalogue of the comments in which *ἐν ἤθει* occurs, and of other comments drawing attention to the temper in which things are said, see detached note B at the end of the chapter.

[18] For this and other statements in this chapter see detached note A.

ἦν. Both passages of the text are caricature,[19] not portraiture. In the note on the former *ἐν τοιούτῳ ἤθει*[20] certainly means "in the character of a bath-attendant": in the note on the other, the phrasing is on the whole in favour of the rendering "in jest."

Of a phrase which occurs in other groups of scholia—*καθ' ὑπόκρισιν, ἐν ὑποκρίσει, μεθ' ὑποκρίσεως*—there is no example in the ravennas, but it occurs in a note, preserved by Phrynichus, upon R 1134 which expounds the growl *ἐγὼ σιωπῶ τῷδε*, wrung from Aeschylus when Dionysus tells him to hold his tongue and let Euripides talk. Phrynichus,[21] or rather the commentator whom he follows, believes that without any tone of interrogation the words can be properly rendered *καθ' ὑπόκρισιν*—"At your command I hold my peace. Aeschylus gives place to Euripides!" It stands in the same relation to *ἐν ἤθει* as *ὑποκριτής* stands to *πρόσωπον*, as the rendering of the mood stands to the mood itself. That which a *πρόσωπον* speaks *ἐν ἤθει*, an actor or a reader must speak *καθ' ὑπόκρισιν, ἐν ὑποκρίσει*.[22]

---

[19] "Not even the monkey who now pesters us, the corrupt king of all the satraps who control ash-composite, adulterate alkali soap and Cimolian soil, no, not even he shall dwell long among us." In Eq the knights are unanimous. It will be a happy day when Cleon dies. Even at school he could learn nothing but the one tune "Thine is mine," and the music-master in a rage asked his parents to remove him.

[20] This turn of phrase occurs sch. Soph. OC 1447 *ἐν τοιούτῳ οὖν ἤθει* (a blend of sympathy, caution, and fatalism) *καὶ ὁ λόγος αὐτοῖς διάκειται*; but then the meaning is not concurrent with that at R 710, the reference being to the *mental* attitude of the chorus for the time being (see note B, 145 23).

[21] *σοφ. προπαρασκ.* A.B. 40 32 *ἐγὼ σιωπῶ τῷδε*:—*Ἀριστοφάνης ταύτην ἐσχημάτισε τὴν σύνταξιν, καθ' ὑπόκρισιν δέ· λέγει γάρ· "Αἰσχύλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μή, | πρὸς τρισὶν ἰαμβείοισι προσοφείλων φανῇ." εἶτ' ἀποκρίνεται Αἰσχύλος· "ἐγὼ σιωπῶ τῷδε." βούλεται γὰρ λέγειν καθ' ὑπόκρισιν· "εἶτα ἐγὼ τούτῳ σιωπήσομαι"* ("in that case Aeschylus must hold his peace to do Euripides honour"), *οἷον, "ἄξιόν ἐστιν ἐμὲ τῷδε ὑποστέλλεσθαι, καί, ὑπείκειν λόγοις"* ("'Tis well that Aeschylus be shy of speech before Euripides," or "give way before his words"). Bekker distorts the note by virtue of a (;) four times over. The lexicographer, as lexicographers use, twists all the terminology, saying in one place ridiculously *Ἀριστοφ. ἐσχημάτισε καθ' ὑπόκ.* And in another rightly, *βούλεται λέγειν* (*ὁ Αἰσχ.*) *καθ' ὑπόκρ.*, and again saying *λέγει γὰρ* (*ὁ Ἀριστοφ.*) in lieu of *λέγει* (*ὁ Αἰσχ.*).

[22] But the scholiasts constantly use it incorrectly of the *πρόσωπον*, exactly like *ἐν ἤθει*, either (1) of a real mood, sch. Soph. El 164 *λέγοι δ' ἂν ταῦτα* (*ἡ Ἠλέκτρα*) *ἐν ὑποκρίσει*: or (2) of a simulated mood, sch. Eur. Or 488 *ταῦτα δ' ἐν ὑποκρίσει λέγει* (*ὁ Μενέλαος*), *οὐ σπουδῇ*. Cp. Med 872 *ὑποκρίνεται δὲ νῦν* (*ἡ Μήδεια*) *καὶ μετ' εἰρωνείας ταῦτα λέγει*. It is used correctly of the reader rendering the voice of the *πρόσωπον* at sch. Aesch. Sc T 165 *καθ' ὑπόκρισιν ἀναγνωστέον* (its late sense being given to the preceding *ἐρωτῶ*) *ἢ ὡς ἐν ἐρωτήσει μετ' ἐπιτιμήσεως*, cp. ib. 567. These phrases are further applied on the one hand, to what is now called a rhetorical pause (see infr. 174 ff), and on the other to cases in which the voice must be manœuvred so as to suggest a negative answer to a rhetorical question, as at Soph. OC 1231 *τίς πλάγχθη πολύμοχθος ἔξω; τίς οὐ κάματος ἐνι;*:—*ταῦτα ὑπεροπτικῶς εἰρηται κατὰ τοιαύτην ὑπόκρισιν καθ' ἣν ἐμφαίνεται πρότερον μέν, ὅταν εἴπῃ "τίς πλάγχθη τῶν μόχθων τῶν πολλῶν:" ὑπακουόμενον τὸ τοιοῦτο, "οὐδείς," πάλιν δὲ κτέ.* (See infra 175 29.)

The relation between *ἤθη* and interjections is now and then brought out in scholia [23] as, for instance, in the *ἐν ἤθει* note at T 1; but as a rule in the ravennas-venetus tradition neither *ἐν ἤθει* nor *ἠθικῶς* is made use of, although, as will be seen from note C, the temper which has produced the interjection is very often particularised. Occasionally the fact that the tone is exclamatory is all that is mentioned:—

> Pl 290 *θρεττανελό*:— . . . *καὶ ἅμα ἀναφωνεῖ τὸ μέλος ἐκεῖνο*: N 1261 *τῶν Καρκίνου τις δαιμόνων ἐφθέγξατο*:—*ἐπεὶ τραγικῶς ἀνεφώνησε* (1259) *τὸ ἰώ μοί μοι*.

At times it is implied further that the cry either clinches some emotional experience or preludes it [24]:—

> Av 1764 *τήνελλα*:— . . . *δοκεῖ πρῶτος Ἀρχίλοχος νικήσας . . . ἑαυτῷ τοῦτο ἐπιπεφωνηκέναι*: T 403 *τῷ κατέαγεν ἡ χύτρα*;:—*ὡς διὰ τὸ ἐρᾶν μὴ προσεχουσῶν ἐπεφώνουν ταῦτα οἱ ἄνδρες κτέ*: N 1170 *ἰοῦ, ἰοῦ. ὡς ἥδομαι κτέ*:— . . . *εἰς προαναφώνησιν τὸ ἰοῦ ἰοῦ*:

Again, the annotators may mark not merely the rise in tone

---

[23] Different commentators treat such things in different ways, but they all incline more than most do now to think of the *ἦθος* or mood which gives rise to exclamation. It is a characteristic, for example, of the late *rhetor* who has commented upon the Hippolytus to use *κομματικός* in annotating exclamations, but he does not forget that which makes them such —592 *ὤμοι ἐγὼ κακῶν· προδίδοσαι, φίλα κτέ*:—*κομματικὴ ἡ διάνοια ὡς ἐν σχετλιάζοντι προσώπῳ λεγομένη*: 672 *ἰὼ γᾶ καὶ φῶς κτέ*:—*τὸ δὲ κομματικὸν τῆς διανοίας ἐκτόπως ὑπέγραψε τὴν ἀπορίαν τῆς συμφορᾶς*. The connection between this stylistic point of view and "interjection" is caught in sch. Aesch. Sc T 314 *τὰς δὲ κεχειρωμένας ἄγεσθαι | ἔ, ἔ, νέας τε καὶ παλαιάς*:—*διέκοψεν* (ὁ χορὸς) *τὸν λόγον τῷ θρήνῳ*. Even the poor scholiast of Aesch. Supp marks *πάθος* in the string of odd exclamations at 832 ff.—*ταῦτα μετά τινος πάθους ἀναβοῶσιν* (*αἱ τοῦ χοροῦ*) *ἐξ ἀπόπτου τοὺς Αἰγυπτιάδας ἰδοῦσαι*. What the commentator to the Hippolytus calls *κομματικόν* the commentator to Aesch. Sc T terms *ἠθικόν*—104 *τί ῥέξεις; προδώσεις; παλαίχθων Ἄρης τὰν τέαν; ὦ χρυσοπήληξ δαῖμον ἔπιδ' ἔπιδε πόλιν*:—*ἠθικὸν τὸ δὶς ἀναφωνῆσαι· δειλίαν γὰρ ἐμφαίνουσι διὰ τούτου*: 124 *ἐπίλυσιν φόβου ἐπίλυσιν δίδου;*—*πάλιν δὶς εἶπεν* (ὁ χορὸς) *τὸ ἐπίλυσιν. τεταραγμένης δὲ ψυχῆς ταῦτα ἤθη καὶ ἐμφάσεως ἕνεκεν λεγόμενα*.

[24] It is precarious work talking about notes in which *ἐπιφώνημα* or *προαναφώνησις* occurs. Both terms are used by critics of style, who apply *ἐπιφώνημα* to a trick of *διήγησις* in which a piece of narration is clinched by a general maxim, and *προαναφώνησις* to the converse device of introducing a *διήγημα* by a maxim. They are well explained by Theon *Progy.* Sp 2 pp. 91 ff. Such is evidently the signification of *προαναφώνησις* at N 1303—*οἷον τὸ πραγμάτων ἐρᾶν φλαύρων*:—. . . *ὁ δὲ χορὸς ταῦτα διέξεισιν περὶ τοῦ Στρεψιάδου προαναφωνῶν διὰ τούτων καὶ αἰνιττόμενος ἃ μέλλοι πείσεσθαι ὁ Στρεψιάδης ὑπὸ τοῦ υἱοῦ*. An instance of an *ἐπιφώνημα* so expressed by an exclamatory *οἷος* is Hippocrates:—*ἀνθ' οἵων αἱ νοῦσοι* ("such good things are sicknesses"), of which Galen 17 (2) 343 says *τοῦτο τοῖς προγεγραμμένοις ἐπεφώνησε*. For another use still, see infr. p. 279, 22.

of the exclamation, but its interjectional character[25]—N 1372 *το ἀλεξίκακε διὰ μέσου ἀναπεφώνηται*: cp. Av 738. Far more rarely, a third element, that of the *ἦθος*, is noted too—sch. Eur. Ph 550 *διὰ μέσου μετὰ σχετλιασμοῦ τὸ ὑπέρφευ ἀναπεφώνηται*. The interjectional nature of an exclamatory *sentence* spoken *ἐν ἤθει* is remarked upon at Av 1590—*καὶ μὴν τά γ' ὀρνίθεια λιπάρ' εἶναι πρέπει*:—*τοῦτο ὁ Ἡρακλῆς λέγει ἔξωθεν τοῦ λόγου οἰκείως τῇ γαστριμαργίᾳ* ven. But that is hardly what is understood now by an interjection.

Many of these comments have little to do with reading *καθ' ὑπόκρισιν*, but as often as their intention is to signal the need for a change in the tone of the voice, they belong to this chapter.

The series that comes next is unattractive and uninforming. As the Greeks had no point of interrogation any more than they had a note of admiration, scholia comprise many brief notes directing readers to give or to withhold the interrogative inflexion. These, as also the comments belonging to classes still to be discussed, will be catalogued in a note (note B III) at the end of this chapter.

Scarcely more inviting is a set of notes which tell the reader to change his tone when the *πρόσωπον* whom he would represent soliloquises, sings, addresses a jury, recites a law, shouts to other *πρόσωπα* that there is no time to be lost. They must have been meant for inattentive boys or witless adults. In the Persae when Atossa begins (184) to tell her dream there is in the Medicean scholia the reminder—*πρόσεχε τῇ τοῦ ὀνείρου ἀναγνώσει*. This sort of thing served the purpose that is now served by inverted commas or by italics or other type from a different fount.

Then when the *πρόσωπον* addresses himself, there is a note saying that it is so. The commonest case of this is when in the part of the chorus, there is an imperative in the singular addressed by the chorus to itself, as the annotators think, or it may be, by each person in the chorus to his neighbour; for very little is known about the procedures of the chorus.

---

[25] In the best commentator to Aeschylus there are several notes containing *διὰ μέσου ἀναφωνεῖν*—Eum 789: 842: cp. 358 (so at Soph. Aj 173). The same commentator says at 342 that another name for *ἐφύμνιον* (sch. R 209: 1265) was *μεσόφθεγμα*. *ἐπίφθεγμα* is used to define *ὠόπ* in sch. ven at R 208.

Lastly, there are the few comments in which the reader is told to mark that one of the characters is for the nonce made to say something which is wholly or chiefly the dramatist's affair :—

Pl 797 *ἔμφασις τοῦ Ἀριστοφανείου προσώπου· ὁ δὲ λόγος πρὸς τοὺς ἀντιτέχνους*: Ac 377 *ὡς ἀπὸ τοῦ προσώπου τοῦ ποιητοῦ ὁ λόγος.*[26]

These are not to be confounded with notes upon the purpose and the motive of the parabasis, such as that at Av 1101 and that in the venetus at Pa 734, which are differently expressed and are in no sense aids to the reader.

[26] If the voice did contrive to mark such passages as such, then the case were just the converse of making a distinction in reading heroic poetry between parts in which the poet speaks for himself and those in which he makes the creatures of his imagination speak, a manner of reading practised no doubt by some Greeks, against which Quintilian, doing no doubt the bidding of some Greek, protests, if it be more than a nuance, in 1 8 3 — "Nec prosepopoeias, ut quibusdam placet, *ad comicum morem* pronuntiari velim. . . . Esse tamen flexum quendam quo distinguantur ab iis in quibus poeta persona sua utetur." In the Oxyrh Pap of E (not earlier than the third century A.D.) some of the columns have in front of the line at which the poet himself begins, ΠΟ (= *ποιητής*), and against the first line of a speech notes like ΠΑΝΔΑΡΠΡΟΑΙΝΕΙΑΝ : ΑΙΝΕΙΑCΠΑΝΔΑΡ (Πάνδαρος *πρὸς Αἰνείαν*) (Αἰνείας Πανδάρῳ). The annotators of tragedies sometimes think that their dramatist forgets at times that he is *προσωποποιός* and *ὑποκριτικός*—sch. Eur. Hipp 1102 *γυναῖκες μέν εἰσιν αἱ τοῦ χοροῦ, μεταφέρει δὲ τὸ πρόσωπον ἐφ' ἑαυτοῦ ὁ ποιητὴς καταλιπὼν τὰ γύνεια πρόσωπα*: Or 1691 *τοῦτο παρὰ τοῦ χοροῦ ἐστι λεγόμενον ὡς ἐκ τοῦ προσώπου τοῦ ποιητοῦ*. It is hazardous to theorise in such a matter, but the suspicion is justified that these notes are rather late.

LONGER NOTES TO CHAPTER III

A

THE MEANINGS OF ἦθος IN LATER WRITERS

A CLUE to this tangle is discoverable in the preparative exercise employed by schoolmasters to teach boys the rudiments of ἠθοποιΐα, that is, to instruct boys how to become ἠθοποιοί. As I have said before, the one point at which the unreal and almost immoral art of ῥητορική was in contact with reality at all was its first stage, the teaching of the art of composition. To this stage the exercise ἠθοποιΐα—Theon prefers the name προσωποποιΐα[1]—belongs. It is carefully explained both by Theon and by Hermogenes.

The exercise was always "set" in a form of words beginning with Τίνας or Ποίους ἄν εἴποι λόγους;[2] e.g. Ποίους ἄν εἴποι λόγους τις πρὸς τοὺς οἰκείους μέλλων ἀποδημεῖν; (=ἀορίστου προσώπου ἠθοποιΐα): Ποίους ἂν εἴ. λ. Ἀχιλλεὺς πρὸς Δηϊδάμειαν μέλλων ἐπὶ τὸν πόλεμον ἐξιέναι; (=ὡρισμένου π. ἠ.): Τίνας ἂν εἴ. λ. στρατηγὸς ἀπὸ τῆς νίκης ἀναστρέφων; (=ἠθοποιΐα ἁπλῆ, ὅταν τις αὐτὸς καθ' ἑαυτὸν ὑποκέηται λόγους διατιθέμενος): Ποίους ἂν εἴ. λ. στρατηγὸς πρὸς τὸ στρατόπεδον μετὰ τὴν νίκην; (=ἠθοποιΐα διπλῆ, ὅταν πρὸς ἄλλον(-ους)).

It will be observed that in doing the exercise the pupil has always to keep three things in mind—the person speaking, the general situation, and the particular occasion. In the διπλῆ there is a fourth thing—the person

[1] Theon's definition is—προσωποποιΐα ἐστὶ προσώπου παρεισαγωγὴ διατιθεμένου λόγους οἰκείους ἑαυτῷ τε καὶ τοῖς ὑποκειμένοις πράγμασιν ἀναμφισβήτως, the παρεισαγωγή implying that it was very properly conceived to be an incident in a speech, cp. Apsines Sp.-Ham. 1 (2) 299 ἔστι προσωποποιΐα παραγόμενον πρόσωπον τὸ οὐκ εἰς τὸ δικαστήριον παρόν, ἀποδημῶν πατήρ, ἢ τεθνεώς, ἢ πατρίς, ἢ στρατηγία, ἢ νομοθεσία ἢ ἕτερον τῶν τούτοις παρεοικότων. Some of the word-mongers would have spoken of the second instance (τεθνεώς) as εἰδωλοποιΐα, and of the three which follow as σωματοποιΐα. Hermogenes mentions προσωποποιΐα as a species of ἠθοποιΐα—ὅταν πράγμασι περιτιθῶμεν πρόσωπον.

[2] An odd restricted sense of ἠθοποιΐα originated in this convention. Apsines applies it to the rhetorical device of imagining what the world will say, if such and such a thing be done. It is probably a mere accident that this use of the term does not appear earlier than the third century A.D. Among his instances he cites these—κέχρηται καὶ Σοφοκλῆς ἐν Ἠλέκτρᾳ τὴν ἀδελφὴν τὴν αὑτῆς τὸν Αἴγισθον ἀποκτεῖναι κελευούσῃ καὶ Κλυταιμνήστραν, πειρᾶται δὲ αὐτὴν ἀναπείθειν ἐξ ἠθοποιΐας· "οἱ γὰρ βλέποντες ἡμᾶς," φησί, "τὰ καὶ τὰ ἐροῦσι" (El 975), καὶ ἐν Ἀπολογίᾳ δὲ Σωκράτους (38 c: 39 c) ὁ Πλάτων δι' ἠθοποιΐας ἀναμιμνήσκει, Sp.-Ham. 1 (2) 301. This furnishes quite a neat proof that the προγυμνάσματα did influence rhetorical terminology. The best part of the later rhetoric is all in the προγυμνάσματα. The rest of it is a sort of spider's web spun about the more direct and sensible teaching.

or persons addressed. When he is clear about these, he has next to determine what manner of treatment will suit them best, whether he should compose an *ἠθοποιΐα ἠθική*, an *ἠθοποιΐα παθητική*, or an *ἠθοποιΐα μικτή*. He can hardly go wrong, if he will remember a simple rule—*πανταχοῦ δὲ σώσεις τὸ οἰκεῖον πρέπον τοῖς ὑποκειμένοις προσώποις τε καὶ καιροῖς. ἄλλος μὲν γὰρ νέος λόγος, ἄλλος δὲ πρεσβύτου, ἄλλος δὲ γεγηθότος, ἄλλος δὲ λυπουμένου. εἰσὶ δὲ αἱ μὲν ἠθικαί, αἱ δὲ παθητικαί, αἱ δὲ μικταί· ἠθικαὶ μὲν ἐν αἷς ἐπικρατεῖ τὸ ἦθος, οἷον, Τίνας ἂν εἴ. λ. γεωργὸς πρῶτον ἰδὼν ναῦν; παθητικαὶ δὲ ἐν αἷς διόλου τὸ πάθος, οἷον, Ποίους ἂν εἴ. λ. Ἀνδρομάχῃ ἐπὶ Ἕκτορι; μικταὶ δὲ αἱ σύνοδον ἔχουσαι ἤθους καὶ πάθους, οἷον, Τίνας ἂν εἴ. λ. Ἀχιλλεὺς ἐπὶ Πατρόκλῳ; καὶ γὰρ τὸ πάθος διὰ τὴν τοῦ Πατρόκλου σφαγήν, καὶ τὸ ἦθος ἐν ᾧ περὶ πολέμου βουλεύεται.* Hermog. W 1 45 ff = Sp 2 15 ff.

Theon treats the exercise with greater dignity (*ὑπὸ δὲ τούτου τοῦ γένους τῆς γυμνασίας πίπτει καὶ τὸ τῶν παναγυρικῶν λόγων εἶδος καὶ τὸ τῶν προτρεπτικῶν καὶ τὸ τῶν ἐπιστολικῶν*[3]) and enters into informing detail—*πρῶτον μὲν τοίνυν ἁπάντων ἐνθυμηθῆναι δεῖ τό τε τοῦ λέγοντος πρόσωπον ὁποῖόν ἐστι καὶ τὸ πρὸς ὃν ὁ λόγος, τήν τε παροῦσαν ἡλικίαν καὶ τὸν καιρὸν καὶ τὸν τόπον καὶ τὴν τύχην καὶ τὴν ὑποκειμένην ὕλην περὶ ἧς οἱ μέλλοντες λόγοι ῥηθήσονται· ἔπειτα δὲ ἤδη πειρᾶσθαι λογους ἁρμόττοντας εἰπεῖν· πρέπουσι γὰρ δι' ἡλικίαν ἄλλοι ἄλλοις, πρεσβυτέρῳ καὶ νεωτέρῳ οὐχ οἱ αὐτοί, ἀλλ' ὁ μὲν τοῦ νεωτέρου λόγος ἁπλότητι καὶ σωφροσύνῃ μεμιγμένος ἔστω, ὁ δὲ τοῦ πρεσβυτέρου συνέσει καὶ ἐμπειρίᾳ· καὶ διὰ φύσιν γυναικὶ καὶ ἀνδρὶ ἕτεροι λόγοι ἁρμόττοιεν ἄν, καὶ διὰ τύχην δούλῳ καὶ ἐλευθέρῳ, καὶ δι' ἐπιτήδευμα στρατιώτῃ καὶ γεωργῷ, κατὰ δὲ διάθεσιν ἐρῶντι καὶ σωφρονοῦντι, καὶ διὰ γένος ἕτεροι μὲν λόγοι τοῦ Λάκωνος, παῦροι καὶ λιγεες, ἕτεροι δὲ τοῦ Ἀττικοῦ ἀνδρός, στωμύλοι. καὶ βαρβαρικῶς φαμὲν εἰπεῖν πολλάκις τὸν Ἡρόδοτον καίπερ Ἕλληνιστὶ γράφοντα, ὅτι τοὺς ἐκείνων λόγους μεμίμηται. πρέπουσι δὲ λόγοι καὶ τόποις καὶ καιροῖς· οὐ γὰρ ἐπὶ τοῦ στρατοπέδου οἱ αὐτοὶ καὶ ἐν τῇ ἐκκλησίᾳ, οὐδὲ ἐν εἰρήνῃ καὶ πολέμῳ, οὐδὲ νικῶσι καὶ ἡττημένοις, καὶ ὅσα ἄλλα παρακολουθεῖ τοῖς προσώποις. καὶ μὴν καὶ αὐτὰ τὰ πράγματα ἕκαστα ἔχει πρέπουσαν ἑρμηνείαν· ταύτης δ' ἂν ἐγρατεῖς γενοίμεθα, ἐὰν μήτε περὶ μεγάλων πραγμάτων ταπεινῶς λέγωμεν, μήτε περὶ μικρῶν ὑψηλῶς, μήτε περὶ εὐτελῶν σεμνῶς, μήτε περὶ δεινῶν ἐκλελυμένως, μήτε περὶ αἰσχρῶν θρασέως, μήτε περὶ ἐλεεινῶν περιττῶς, ἀλλὰ τὸ πρέπον ἑκάστῳ τῶν πραγμάτων ἀποδιδῶμεν, στοχαζόμενοι ἅμα καὶ τοῦ ἁρμόττοντος τῷ τε προσώπῳ καὶ τῷ τρόπῳ καὶ τῷ χρόνῳ καὶ τῇ τύχῃ καὶ ἑκάστῳ τῶν προειρημένων κτέ* W 1 235 ff = Sp 2 115 ff.

Now this is excellent as an analysis, and the composing of *ἠθοποιΐαι* must have been as Theon says, a means of training men to read with intelligence; but as part of the foolish doctrine of *μίμησις τῶν παλαιῶν* practised by grown men, it produced in the rhetors themselves tedious artificiality, and led them as critics of literature to perverse conclusions.

It is clear that to tear a shred out of a character, as was always done in setting an exercise of this description, was certain to create the belief that *ἦθος* might mean a transient mood; and when this had happened, there could

[3] Demetr. *περὶ ἑρμ.* 227 *πλεῖστον δὲ ἐχέτω τὸ ἠθικὸν ἡ ἐπιστολή . . . σχεδὸν γὰρ εἰκόνα ἕκαστος τῆς ἑαυτοῦ ψυχῆς γράφει τὴν ἐπιστολήν κτέ.*

be no reason why an *ἠθοποιΐα παθητική* should not be regarded as the description of an *ἦθος παθητικόν*. Accordingly, phrases like *ἦθος παθητικόν, θυμικόν* actually do occur, as will appear from some of the passages quoted hereafter. I am inclined to think that something of this sort had always been possible, but that question need not be raised here.

It is noteworthy, therefore, in this connection that in scholia to the dramatists much less account is taken than might be expected of the consistency of each person's character as a whole (*τὸ ὁμαλόν* Poet 15 = 1454 a 26). The scholia to Aeschylus are barren in this respect. Those to Euripides pay as a rule little attention to the consistency of the characters, the commentator on the Orestes being a striking exception.[4] It is only in Sophocles that the Aristotelian tradition is at all marked,[5] and even there the editors of two of the plays, the Trachiniae and the Philoctetes, furnish no notes of the kind.

On the other hand, in the commentaries to some of the plays by Euripides and by Sophocles *ἦθος* is not uncommon apart from the phrase *ἐν ἤθει* in speaking of a state of feeling or a frame of mind more or less transient, and is so employed even of *πάθη*. Nor are these states of feeling or frames of mind always such as can be said to spring from any impulse of character. They are frequently of a sort which anybody may fall into, man or woman, young or old, prince or peasant, Greek or oriental—sch. Soph. Aj 340 *ἀπορούσης τὸ ἦθος· τὸ μὲν ἀποιμώξει, τὸ δὲ καλεῖ τὸν παῖδα, εἶτα πρὸς ἑαυτὴν ἐπαπορεῖ, τί ποτε μενοινᾷ κτέ*: 596 *ὦ κλεινὰ Σαλαμίς κτέ*:—*τὸ ἦθος ἐμιμήσατο* (*ὁ Σοφοκλῆς*) *τῶν ἀφεστώτων τῆς οἰκείας· ὁπόταν γὰρ δυσχερές τι ἀπαντᾷ, μακαρίζειν εἰώθασι τὰς πατρίδας*: 292 *ὁ δ' εἶπε πρός με βαῖ' ἀεὶ δ' ὑμνούμενα· | γύναι, γυναιξὶ κόσμον ἡ σιγὴ φέρει*:—*ὅμοιον τὸ ἦθος ἐκείνῳ· "ἀλλ' εἰς οἶκον ἰοῦσα τὰ σαυτῆς ἔργα κόμιζε"* (Z 490): 1047 *οὗτος, σὲ φωνῶ*:—*ὑβριστικὸν τὸ ἦθος* Menelaos, *ἴσως ἐκ τῆς συνωμοσίας Ὀδυσσέως*: El 660 *ὁ παιδαγωγὸς ἥκει πλασάμενος τὰ περὶ τοῦ θανάτου Ὀρέστου· τὸ δὲ ἦθος αὐτοῦ μέσον ἐστὶν οὔτε ἀποικτιζομένου παντάπασιν οὔτε ἡδομένου ἀλλὰ ὡς ξένου*: OC 1725 . . . *τὸ ἦθός ἐστι τὸ παθητικὸν καὶ μάλιστα πράττουσιν*[6] *αἱ γυναῖκες, ἐν τοῖς τοιούτοις συμπτώμασιν ἀεὶ ἐπιφοιτᾶν θέλουσαι τοῖς τῶν θανόντων τάφοις*[7]: Eur. Ph 1337 *τὸ "ὦ τάλας, δεύτερον βοᾷ" διὰ τὸ μεγάλα φέρειν κακά·*

[4] Or 356 *ἀπὸ πρώτης παρόδου σημειοῦται τὸ κακόηθες τῆς γνώμης* Menelaos *κτέ*: 371 *ὕποπτα πάντα τὰ ῥήματα* Menelaos: 413 *γυμνὸν ἐνταῦθα δείκνυται τὸ ἦθος τοῦ* Menelaos: 99 *οὐδαμοῦ ἀνώμαλον τὸ τῆς Ἠλέκτρας ἦθος*. Cp. Med 296 *τοῦτο δὲ οὐ δογματίζων ὁ ποιητὴς λέγει ἀλλ' ἁρμοζόμενος πρὸς τὸ ὑφεστηκὸς ἦθος κτέ*. But there is nothing in the Euripides scholia at all corresponding to the excellent notes of some annotators of Sophocles.

[5] Aj 354 *ὁ χορός ἐστιν ὁ λέγων· οὐ γὰρ εὐπρεπὲς τὴν Τέκμησσαν τὸν λόγον ὑφαρπάζειν πρὸς τὸν Αἴαντα· ἐν ταῖς γὰρ ἀμφιβολίαις τῶν προσώπων δεῖ τοῦ ἤθους στοχάζεσθαι καὶ διαστέλλειν τὸ πρόσωπον*: OR 1 *φιλόδημον καὶ προνοητικὸν τοῦ κοινῇ συμφέροντος τὸ τοῦ Οἰδίποδος ἦθος*: 287 *ἐνταῦθα τὸ κηδεμονικὸν τοῦ ἤθους διετήρησεν*: Ant 42 *ἐκ τούτου ἤδη τὸ ἦθος ὅρα κινδύνευμα καλούσης τὸ ἔργον*: Aj 80: 82: 112: 360: 367: 455: 506: El 126: 199: 516: 539: 1019: 1178: 1236: 1239: 1385: OR 58: 93: 312: 447: Ant 82: 423: 536: 538: OC 561: 960: 1725.

Scholiasts of this order are further accustomed to draw attention to *πάθος*. This the others do very rarely or not at all except through *ἐν ἤθει*.

[6] Apparently in the sense of "practice it."

[7] By others among the commentators much the same thing is expressed by different means—OR 1023 *ἴδιον τῶν ἐν παραδόξοις ἀκούσμασι τὸ αὐτὸ πολλάκις*

θρηνητικὸν δὲ τὸ ἦθος: Hipp 151 στοχαστικὸν τὸ ἦθος: 198 ἀφίετέ μου δέμας, ὀρθοῦτε κάρα κτέ:—ἐφύλαξεν (ὁ Εὐριπίδης) τὸ τῶν νοσούντων ἦθος πάντη πρὸς τὴν τοῦ σώματος κηδεμονίαν καταγινομένων: 686 ἐλεγκτικὸν τὸ ἦθος.[8]

Instances in the rhetors themselves of this way of using ἦθος will crop up in what follows. I shall here cite only one passage which is specially instructive as showing that though ordinarily ἠθοποιΐα was produced διὰ λόγων, it might also do its work by other means—Apsin. τέχν. ῥητ. Sp. Ham 1 72, 317 κινεῖ δὲ ἔλεον ἐν τοῖς μάλιστα καὶ ἐνάργεια ἡ τῶν ἀτυχούντων καὶ ἠθοποιΐα καὶ χαρακτηρισμὸς ὁ περὶ αὐτῶν γινόμενος ὡς ὁ Δημοσθένης περὶ τοῦ Στράτωνος 21 95: "κάλει δὲ καὶ τὸν Στράτωνα αὐτὸν τὸν τὰ τοιαῦτα πεπονθότα· οὗτος τὰς ἐφ' ἡλικίας στρατείας ἐστρατευμένος ἕστηκε νυνὶ σιωπῶν οὐδὲ ὀδύρασθαι τὰς ἑαυτοῦ συμφορὰς ἐξουσίαν ἔχων." ἐχαρακτήρισε γὰρ αὐτὸν σιωπῶντα παραστήσας τῷ δικαστηρίῳ καὶ ἦθος περιέθηκεν αὐτῷ τὸ τοῦ σιωπῶντος καὶ δεδοικότος λέγειν. Here, of course, there is Demosthenes to interpret Straton's state of mind, but that Apsines held the man's helpless, tongue-tied attitude as the essence of the ἠθοποιΐα is certain, because he proceeds to mention next the ordinary type τίνα ἂν εἴποι etc.—ἠθοποιΐαν δὲ τὴν διὰ λόγων κτέ. In an age in which pantomimists were the vogue, it was natural that ἦθος from signifying a feeling of some kind expressed by words and gestures should come to be used of the accompanying nod, shrug, look, the frown, the grimace, and so on. In late writers this use is very common and becomes more frequent every century—Dio Chrys. 1 17 22 (Teub.) = 70 R = 16 M of Tyrannis enthroned imitating Βασίλεια enthroned, καὶ δὴ μιμουμένη τὸ ἐκείνης ἦθος ἀντὶ μὲν τοῦ προσφιλοῦς μειδιάματος ταπεινὸν ἐσεσήρει, ἀντὶ δὲ τοῦ σεμνοῦ βλέμματος σκυθρωπὸν ὑφεωρᾶτο καὶ ἄγριον: Philostr. Min Imag Proem ἐν ὀφρύων ἤθει (expression): id. β διδοῦσά τι τῷ θυμῷ ἦθος: ξ, τὸ τῆς ὀφρύος ἤθει: ib. τὸ ἦθος τοῦ προσώπου: η, ξὺν ἀρρενωπῷ τῷ ἤθει τὴν παρειὰν ἐπιφοινίττουσα. It is very common in the Physiognomonici: [Arist.] 805 a 28 οἱ δέ τινες ἐκ τῶν ἠθῶν τῶν ἐπιφαινομένων οἷα διαθέσει ἕπεται ἕκαστον ἦθος, τῷ ὀργιζομένῳ, τῷ φοβουμένῳ, τῷ ἀφροδισιάζοντι, καὶ τῶν ἄλλων δὴ παθημάτων ἑκάστῳ. There are some striking examples in Aristaenetus (5th–6th cent.). Ep 1 26 of a pantomimist) τίς οὐ τεθαύμακεν ὀρχουμένην, τίς ἰδὼν οὐκ ἠράσθη; Πολυμνίαν, Ἀφροδίτην ἔχουσιν οἱ θεοί· ἐκείνας ἡμῖν ὡς ἐφικτὸν ὑποκρίνῃ παρ' αὐτῶν κοσμουμένη· ὀνομάτων ῥήτορα, προσείπω ζωγράφων; καὶ πράγματα γράφεις καὶ λόγους παντοδαποὺς ὑποφαίνεις, καὶ φύσεως ἁπάσης ἐναργὴς ὑπάρχεις εἰκών, ἀντὶ χρωμάτων καὶ γλώττης χειρὶ πολυσχήμῳ καὶ ποικίλοις ἤθεσι κεχρημένη. This appears to be the meaning in a note at Eur. Or 223, but referring to the whole passage—ἀστείως ταῦτα πεποίηται τοῖς λόγοις καὶ τοῖς ἤθεσι καὶ τῇ κατὰ τὴν σκηνὴν διαθέσει.

To return to ἠθοποιΐα proper, ἡ διὰ λόγων, the schoolmasters must have

---

ἐπερωτᾶν: Ant 735 τὸ χ ὅτι αὐστηρότερον προσηνέχθη τῷ πατρί: 741 πάλιν τὸ χ διὰ τὸ αὐστηρόν: 779 πλήρης ὀργῆς καὶ ἀβουλίας ὁ λόγος ὅτι καὶ εἰς θεοὺς θρασύνεται.

[8] Other phrases associated with the exercise ἠθοποιΐα are also used—sch. Soph. OC 237 τὰ πράγματ' αὐτοῖς . . . ἐστὶν ἐν δυσπραγίᾳ ὥστε ἐπαφρόδιτον εἶναι αὐτοῖς τὴν ἐλεεινολογίαν, καὶ τοῦτο τὸ πρόσωπον ἡ Ἀντιγόνη πληροῖ: Eur. Med 1055 ἔστι γὰρ μίμησις μητρὸς οὐ προαιρέσει, ἀνάγκῃ δὲ τοῦ τοὺς ἐχθροὺς ἀμύνασθαι τολμώσης φόνον κατὰ τῶν φιλτάτων.

dealt in types of character, if Theon and Hermogenes are to be trusted—masculine, feminine, youth and age, servant and gentleman, in love and out of it, soldier and sailor, prince and peasant. Not that they derived these types from life, they were too artificial for that. Even Aristotle bade orators study Homer, and Homer continued to be studied—sch. Ar. 211 πάντα δὲ ἐμμελῶς καὶ μετὰ πάσης ἀρετῆς ὁ ποιητὴς [illegible] τρόπους καὶ λόγους πρέποντας μὲν ἐκ τῆς ἡλικίας, λόγους δὲ ἐκ τῆς τῶν παλαιῶν ἔργων ὑπομνήσεως. τοιοῦτος ἡμῖν καὶ ὁ Νέστωρ δοκεῖ λέγειν καὶ ὁ μὲν οὖν Ὅμηρος ἡρωικὰς ἂν ἡρωικῶν πράξεων μέμνηται. [illegible] δὲ μετρίως ἀνθρώπων καὶ βαναύσους [illegible] καὶ φορτία βασταζόμενα. But their prime exemplar was Menander. By the articles of [illegible] they must not imitate nature itself, but the imitation of nature, and Menander's copy was in their estimate more admirable than the original.

There is a way of talking, a way of behaving which everybody recognises to be natural in the man or the woman in whom it is observed. It depends upon sex (φύσις), time of life (ἡλικία), station in life (τύχη), occupation or profession or ingrained habit (ἐπιτήδευμα), state of mind at a given time (διάθεσις), national temperament (γένος). The man or the woman so speaks, so behaves from ἦθος, which is the complex product of sex, of station in life, acquired habits, state of mind, national temperament. It may be that one of these producing causes is more active than the rest for a given time in the case of a given person: φύσις in the admiring father or mother, διάθεσις in the love-struck boy, ἐπιτήδευμα in the soldier or the farmer, γένος in the Phoenician or the Persian, τύχη in the slave: or two or more elements may combine to determinate the intention of the word ἦθος for a time, φύσις and ἡλικία in the vanity of the coquette, γένος and ἐπιτήδευμα in the soldier, and so on.

Thus you get types of ἦθος which are, so to say, all of a piece according as certain elements so far predominate as to obliterate the rest. The πρόσωπα of which this was true were termed ἤθους ἁπλοῦ, and the ἠθοποιός in their case had an easy task. He had but to go to his Menander and pick out what he wanted—παρὰ τῷ Μενάνδρῳ πολλὰ ἂν εὕροις τοιαῦτα, καὶ γυναῖκας λεγούσας καὶ νεανίσκους ἐρῶντας καὶ μαγείρους καὶ παρασίτους ἀγροικιζομένους. Hermog. W 3 399 = Sp. 2 [illegible]. Not only was each ἦθος almost homogeneous and simple, but it expressed itself in homogeneous and simple ways. The language of πρόσωπα of this description was the outcome of very simple ideas, all obvious and commonplace, none profound or far-fetched. This is more particularly the case if the πρόσωπον to be represented is quite unsophisticated, a child, a peasant or indeed anybody country-born and country-bred.[1] A schoolmaster who set the exercise Τίνας ἂν εἴποι λόγους γεωργὸς πρῶτον ἰδὼν ναῦν; would expect the ἠθοποιός to make the man talk away in an artless fashion, at random, saying just what came uppermost, express his astonishment, ask himself what the thing could mean, and answer himself in a dozen innocent guesses. Everything put

[1] The ἦθος in such a πρόσωπον was ἁπλοῦν, ἀπέριττον, ἀφελέστερον. The λέξις [illegible] artless and guileless (ἄτεχνα, εἰ [illegible] εἰ ἀπλοῦν ἀπέριττον [illegible] εἰς πάντας [illegible] ἢ ἀγροῖκα [illegible] [illegible] ἀπλοῦν [illegible] [illegible] ἀπέριττον. Sp. pp. 2 151 ff.

into his mouth should be ἐνδιάθετον, ἐνδιακείμενον, should be a genuine ἦθος of an unsophisticated ἦθος, should be ἠθικόν or ἦθος ἔχον.

These fellows after adulterating the old meaning of ἦθος, as distinguished from πάθος, manœuvred themselves into a position from which they could use ἦθος in certain circumstances of an attitude more or less permanent, an habitual manner of interpreting ordinary experience; but their ἦθος was different from the old ἦθος just as their πάθος differed from the old πάθος. By force of imitating the ancients they had come to regard the Iliad and tragedy as the proper sources for an ἠθοποιΐα παθητική, and the Odyssey and comedy as providing the right sort of models for ἠθοποιΐαι ἠθικαί. To them πάθη were not πάθη unless portrayed ἡρωικῶς. In ordinary life there were no πάθη, only ἤθη of varying degrees of intensity. This would seem to have been the interpretation which they put upon Aristotle's incidental reference to the Iliad as παθητική and the Odyssey as ἠθική (Poet 24 = 1459 b 14). The author of the περὶ ὕψους (see supra, p. 129 24) must bring in comedy when he differentiates the Iliad from the Odyssey in a passage which for muddy thought and pretentious expression might have been written yesterday by an able man somewhat pressed for time, yet bound to make an impression upon a listless reader familiar with the literary jargon of the hour—"For another reason it is well that I should have exceeded my theme in thus speaking of the Odyssey. You are now aware that in the great prose-writers and poets the decay of passion ends in the homelier turns of thought and feeling. There are the scenes, for example, in the house of Ulysses, human life portrayed by one who understood it. They are really almost a comedy in the account they give of the different men and women." This paraphrase, I believe, conveys the meaning in a rough way. Nothing more can be done with Greek of this sort in which the terminology is always more or less of a puzzle, each man using some of the stock words with a certain bias of his own, and, if they are old words, nobody ever using them in their original denotation. It is possible that ἠθολογεῖσθαι suggests caricature or at least broad and coarse effects exciting to laughter; but in Roman Greek ἠθολογία could certainly be used for ἠθοποιΐα (Quint. 1 9 3; Suet. de Gram 4), and this may be allowed to counterweigh the ordinary sense of ἠθολόγος. The allusion therefore is probably not to incidents like that of Irus, but to the habitual thoughts and sentiments, the foibles and frailties, of the inmates, to the ways of Telemachus with his mother and of his mother with him, to the silliness and gluttony of the suitors, to Penelope's weak indulgence of them, to Euryclea's fond fidelity, and so on.

This point of view is that both of the critic and the criticised in a comment upon Eur. Andr 32—οἱ φαύλως ὑπομνηματισάμενοι ἐγκαλοῦσι τῷ Εὐριπίδῃ φάσκοντες ἐπὶ τραγικοῖς προσώποις κωμῳδίαν αὐτὸν διατεθεῖσθαι· γυναικῶν τε γὰρ ὑπονοίας κατ' ἀλλήλων καὶ ζήλους καὶ λοιδορίας καὶ ἄλλα ὅσα εἰς κωμῳδίαν συντελεῖ ἐνταῦθα ἁπαξάπαντα τοῦτο τὸ δρᾶμα περιειληφέναι. ἀγνοοῦσιν· ὅσα γὰρ εἰς τραγῳδίαν συντελεῖ ταῦτα περιέχει ἐν τέλει—τὸν θάνατον τοῦ Νεοπτολέμου καὶ θρῆνον Πηλέως, ἅπερ ἐστὶ τραγικά. In other words, πάθη are not πάθη, unless portrayed τραγικῶς: an ἠθοποιΐα παθητική would have been censured if modelled on the attitude of Andromache to Hermione.

If it be the case that to these men the distinction between πάθος and ἦθος lay in the manner of presenting the thing and not in the thing itself,

then scholia like those to some of the plays of Sophocles which point out real *πάθος* and distinguish it from real *ἦθος* must be based upon commentaries written at a time when men were not yet enslaved by the ruinous doctrine of *μίμησις τῶν πρεσβυτέρων*. There is an example of this at Aj 562 where Ajax says to his child— *οὕτοι σ' Ἀχαιῶν, οἶδα, μή τις ὑβρίσῃ | στυγναῖσι λώβαις οὐδὲ χωρὶς ὄντ' ἐμοῦ· τοῖον πυλωρὸν φύλακα Τεῦκρον ἀμφί σοι | λείψω κτέ.* The query is put—*διὰ τί ἐνταῦθα τρανῶς ἐκφέρει τὴν ἑαυτοῦ γνώμην ὁ Αἴας ὅτι δὴ ἑαυτὸν ἐξάγει τοῦ βίου*; and a choice of two answers is given—(1) *ὅτι ἐν ἤθει, οἷον, εἰ γένοιτό τις περὶ ἐμὲ συμφορά, μὴ δείδιθι· ἔξεις γὰρ τὸν προνοοῦντα ἀντ' ἐμοῦ*, i.e. Ajax speaks in fatherly affection. (2) *ὅτι ἐκφέρει ταῦτα ὑπὸ τοῦ πάθους προαγόμενος*, i.e. his feeling overpowers his discretion.

How far *πάθος* and *ἦθος* in the above passage from the *περὶ ὕψους* in which they are predicated of Homer himself relate to style, is a difficult question. The writer, it is true, elsewhere speaks of *πάθος* as one of the sources of *ὑψηγορία*. On the other hand, nothing more may be intended here than that the *πάθη* or the *ἤθη* in any *πρόσωπον* issue in the last resort from their maker. The academic rhetors all depending more or less upon Aristotle, but naturally influenced by the new meanings which the words used by Aristotle had acquired in the course of centuries, have severally points of view which it is far from easy to arrive at with any certainty. The same word may be used by the same rhetor for wholly different things. Thus Hermogenes employs *ἦθος* in at least three distinct senses—(1) Of the way in which language reflects the ability of the speaker as *ἠθοποιός* (viz. *εἰ τοῖς ὑποκειμένοις προσώποις οἰκείους καὶ πρέποντας τοὺς λόγους περιάπτοι τις* W 3 304 = Sp 2 350); (2) of the air of frank sincerity which a speaker lends to his language in order to persuade—the product of reasonableness and simpleness, and furthermore of the impression given in respect of either that it is genuine and represents the mood of the moment (*ποιεῖ ἐπιείκεια καὶ ἀφέλεια καὶ πρὸς τούτοις τὸ κατ' αὐτῶν ἐμφαινόμενον ἀληθὲς καὶ ἐνδιάθετον* ib.); (3) of the frame of mind in which a thing is said, the passing mood or sentiment, the fancy or flow of feeling, which the thing said betrays as having possessed the sayer when he said it (W 3 402 = Sp 2 426, more especially the part in which he illustrates from Plato's Phaedo, init. his definition of *μέρος λόγου* in the case in which *καιρός* and *ἦθος* gives to *αὐτός* contrary meanings in one passage, inasmuch as there are two speakers, each with his own *καιρός* and his own *ἦθος*—*καὶ τὸ "αὐτός, ὦ Φαίδων, παρεγένου;" "αὐτός, ὦ Ἐχέκρατες." ὁ μὲν γὰρ ἤρετο ὡς θαυμάζων καὶ μακαρίζων τὸν παραγενόμενον, ὁ δὲ ἀπεκρίνατο σεμνυνόμενος καὶ μεγαφρονῶν*).

The first sort of *ἦθος* belongs to what is now called "style," and so does the second. Hermogenes himself conceived of them more or less in this way. So much is clear from his account of the two in *περὶ ἰδεῶν*. The genesis of the second kind of *ἦθος* might perhaps be explored in a large volume. The starting-point is Arist. *περὶ ῥητ.* ᾱ, 2 = 1356 a 1, but there is a hint also of certain passages in γ̄, e.g. 16 = 1417 a 23 : 17 = 1418 a 17 (cp. Anon. (Cornutus?) *περὶ ῥητ.* Sp-Ham 1 (2) 369 6 ff : 355 24 ff), and of course the school-exercise which required simple natural feeling[10] in the *λόγοι* of

[10] Here is the reality of which Hermogenes' *ἦθος* is the counterfeit—Plut. Mor 68 c *προσοιστέον καὶ παιδιὰν καὶ γέλωτα τοῖς φίλοις· ἡ δὲ παρρησία σπουδὴν ἐχέτω καὶ ἦθος.*

νήπια, νομεῖς, γεωργοί and so on, contributed something; while just the opposite notion of insincerity and posing had long been associated with the phrase *ἐν ἤθει*. Moreover, the stuff in which this *ἦθος* deals is to a great degree the stuff in which scholia of the *ἐν ἤθει* type deal—oaths, expressions of surprise, of impatience, of indignation, of righteous scorn and the like.

In a note to R 966 there is still another sense of *ἦθος*—*ἐπίτηδες δὲ ἐχρήσατο τοῖς συνθέτοις διὰ τὸ Αἰσχύλου ἦθος*: and this use is not infrequent by which it is applied to the sort of words preferred and their framing together into sentences—sch. Soph. Aj 112 *τὸ ἦθος τῆς ἀπαγγελίας ἀρχαῖον*: Demetr. *περὶ ἑρμ.* 245 *ἐν δεινότητι φείγειν δεῖ τὸ ἀρχαιοειδὲς καὶ τοῦ ἤθους καὶ τοῦ ῥυθμοῦ καὶ καταφείγειν μάλιστα ἐπὶ τὴν νῦν κατέχουσαν δεινότητα*: sch. Soph. Aj 1198 *οἱ γλυκύτης, ἥδιστος δὲ ὢν ὁ Σοφοκλῆς πάλιν ἐπὶ τὸ ἴδιον ἦθος ἔκλινεν ἐν τοῖς μέλεσιν, ὅθεν καὶ μέλιττα ἐκλήθη*. It would not be at all surprising if this use of the word were found to have originated in the exercise *ἠθοποιΐα* manipulated by the imitators of the ancients as proselytisers, e.g. *Ποίους ἂν εἴποι λόγους ὁ Αἰσχύλος ἀπὸ τῆς Μαραθῶνι νίκης ἀναστρέφων*; *Ποίους ἂν εἴποι λόγους ὁ Εὐριπίδης παρὰ Ἀρχελάῳ διατρίβων*; Perhaps this is even suggested by an odd note at Or 1369 when the Phrygian comes on the stage—*Ἀργεῖον ξίφος*:—*ἐντεῦθεν ἐξέστη τοῦ ἰδίου ἤθους ὁ Εὐριπίδης ἀνοίκεια ἑαυτῷ λέγων*. It is from this point in the play that Euripides is *κωμικός* rather than *τραγικός, ἠθικός* rather than *παθητικός*.

In any *ἠθοποιΐα* the person represented as speaking spoke necessarily *ἐν ἤθει, ἐν γεωργικῷ, ἐν πρεσβυτικῷ, ἐν δυναστευτικῷ, ἐν δουλικῷ, ἐν μαγειρικῷ, ἐν παθητικῷ, ἐν θυμικῷ, ἐν θρηνητικῷ, ἐν ὑβριστικῷ, ἐν ἐλεγκτικῷ, ἐν ἁπλάστῳ, ἐν πλαστῷ ἤθει, ἐν ἤθει ἀπορουντος (-ούσης), ἐρῶντος (-ώσης), ἡδομένου (-ης), λυπουμένου (-ης), φοβουμένου (-ης), ἀφεστῶτος (-ώσης) τῆς πατρίδος*, etc. etc. Moreover, in *διπλαῖ* the *ἦθος* of the person or persons addressed entered into the "problem." Therefore, for a literary critic who had been trained in the schools—and they were all so trained—to write *ἠθοποιΐαι* after this manner, it was natural to conceive of certain forms of composition as a series of *ἠθοποιΐαι*, all such forms indeed in which the author preferred to address his readers through *πρόσωπα*, whether historical persons manipulated to his purpose or persons entirely imaginary. Homer, the tragic and the comic poets, makers of dialogues like Plato and Xenophon, projectors of historical romances like Xenophon in the Cyropaedia, all alike, whether *πάθος* or *ἦθος* prevailed in them, were held to write *ἐν ἤθει*. Now if, as is at least possible, *ἐν ἤθει* to begin with meant "with an air and a tone," and had nothing in common with the notions of *ἦθος*, "character," and *τὰ ἑπόμενα τῷ ἤθει*, then the phrase has received something of a twist in the course of its history. That it was warped still more as time went on, is easily demonstrable. When a word has once begun to mortify, the progress of corruption is never checked.

Hermogenes, who has a mind of a sort, seems to have arrived at his notion of *ἦθος*, that, namely, whereby a speaker seemed *ἀφελῆ τινα καὶ ἁπλοικὸν παρέχεσθαι λόγον καὶ αὐτός πως εἶναι δοκεῖν τοιοῦτος πάντα τοιοῦτον ὧν τε καὶ ποιῶν κατὰ τὸν λόγον* (W 3 362 = Sp 2 395) by contaminating several distinct meanings of *ἦθος*—that meant by Aristotle *περὶ ῥητ. ᾱ*, 2 = 1356 a 1), that of frankness and naturalness, that of air or pose of feeling, that of fugitive sentiment; but he is completely outdone by the concocter

of the funny treatise *περὶ τοῦ ἀφελοῦς λόγου* printed in W 9 410 ff = Sp 2 512 ff. There the various denotations are jumbled up together to make one hash of outrageous nonsense. The man has the trick, which some of these late rhetors have, of talking in a simple, natural way of things which he does not understand in the least. He simply cannot think. If it be conceded that because things are called by one name they are in essence identical, then and then only is there any reason in what he says. He even succeeds in satisfying himself that the man who writes with natural simplicity and good feeling, inasmuch as that is *ἦθος*, also writes *ἐν ἤθει*, forasmuch as that implies *ἦθος*. He gets at this result by three several jumps in Sp 2 525–526. Any one familiar with late Greek who cares to read the chapter *περὶ ἠθῶν* (W 9 424–435 = Sp 2 522–530) will agree with this judgment, and will resent the waste of time which the reading of it entails.

The writer of the *τέχνη ῥητορ.*—attributed to Dionysius of Halicarnassus, but really by some one of inferior capacity writing at a much later time,—if not quite so preposterous, is preposterous enough. He is a Platonist of a sort, and declares that the rhetors of his day, if they meddle with *ἤθη* at all, are *μικρότεροι ἐν ταῖς τῶν ἠθῶν χρείαις*, forasmuch as they lack the one thing necessary, *τὸ ἓν μέγα ἦθος*.—*οὐχ ὑποτείνουσι τὸ ἓν μέγα ἦθος· ἔστι δὲ τοῦτο ἐκ φιλοσοφίας, οὗ τὰ ἄλλα πάντα ⟨τὰ⟩ κατὰ μέρος ἐξήρτηται πρόσφορα τοῖς ἑκάστοτε ὑποκειμένοις προσώποις* (10 1 Usener 108). What they have not is *ἦθος αὐτὸ καθ' αὑτό*, which ought to hold sway in their discourse, as reason should be supreme in the soul. If it be present, this absolute *ἦθος*, then from it will spring the particular *ἤθη* just when they are wanted—*τὰ θυμικὰ καὶ τὰ οἰκτρὰ καὶ τὰ ἀστεῖα καὶ τὰ πικρὰ καὶ τὰ ἐπίφθονα, πάντα ταῦτα ἐκείνου ἐξηρτημένα καὶ ἀλλήλοις συγκεκραμένα κατὰ τὸν τῆς χρείας λόγον*. The man who has *ἦθος αὐτὸ καθ' αὑτό* will no longer be content with sentences here and there of the (!) sort—*τὰ καλούμενα ἐπιφωνήματα, προστυχοῦσαί τινες αὐτόματοι φωναὶ ἠθικαί*. For *τὸ ἓν μέγα ἦθος* he finds, as he should, his chief exemplar in Plato, and by what he says of Plato's dialectical method, he lets out that all this ado about the absolute *ἦθος* is an attempt to reconcile the larger denotation of *ἐν ἤθει* with the narrower.

B

SCHOLIA CALLING ATTENTION TO SOME PHASE OF FEELING TO BE MARKED BY CHANGE OF TONE, GESTURAL MOVEMENT, ETC.

1. *Scholia in which ἐν ἤθει occurs.*

The *ἐν ἤθει* class of comments is so important that I shall give all the instances known to me that are preserved in the ravennas, the venetus, or the Aldine, and shall further translate the passage to which each refers.

NOTE.—In the translation it is only the bolder ! that counts.

Pl 610 Poverty in a huff leaves the two old men—

ἦ μὴν ὑμεῖς γ' ἔτι μ' ἐνταυθοῖ
μεταπέμψεσθον·
τότε νοστήσεις κτέ.

"So be it. All the same you will pray me to come back." "And come you shall when we do!" ἐν ἤθει δὲ καὶ τοῦτο rav ven (derisive assent).

652 Carion lets his mistress into the secret—

ἄκουε τοίνυν ὡς ἐγὼ τὰ πράγματα
ἐκ τῶν ποδῶν ἐς τὴν κεφαλήν σοι πάντ' ἐρῶ.
μὴ δῆτ' ἔμοιγ' ἐς τὴν κεφαλήν. : μὴ τἀγαθὰ
ἃ νῦν γεγένηται; : μὴ μὲν οὖν τὰ πράγματα.

"I will tell you. You will hear the whole concern from your sole of the foot to your crown of the head." "Concern on my head! I'll have none of it." "None of my joyful news!" "That is another matter; but, mind you! No concerns!" ἐν ἤθει ἀναγνωστέον Ald. (with expression). Perhaps refers only to τὰ πράγματα.

869 The sycophant grumbles that Plutus has in some cases belied his promise. Carion would discover the truth—

πολὺ μᾶλλον ἐνίους ἔστιν ἐξολωλεκώς.
καὶ τίνα δέδρακε δὴ τοῦτ'; : ἐμὲ τουτονί.
ἢ τῶν πονηρῶν ἦσθα καὶ τοιχωρύχων.

"He has actually brought men to ruin." "And whom pray has he brought to ruin?" "He has brought me." "That explains it! a rascal, a spoiler of other men's goods!" ἐν ἤθει rav ven (jubilant certainty).

885 The honest man treats the sycophant with tranquil assurance, and Carion remonstrates—

οὐδὲν προτιμῶ σου· φορῶ γὰρ πριάμενος
τὸν δακτύλιον τονδὶ παρ' Εὐδάμου δραχμῆς.
ἀλλ' οὐκ ἔνεστι συκοφάντου δήγματος.

"I take no count of you. Here is a ring I wear bought of Eudamus for a shilling." "Ah! but there is no virtue in your ring to save you from his bite!" τοῦτο ἐν ἤθει λέγει ὅτι οὐκ ἔστιν ἐν τῷ δακτυλίῳ φάρμακον πρὸς δῆγμα συκοφάντου ven. (If the localising mark is right, "with expression"; but if the whole line is meant, as the note rather implies, "with an air and tone of conviction.")

N 1299 Strepsiades would be rid of the man who has sold his son an expensive horse, and now asks to be paid—

ὕπαγε· τί μέλλεις; οὐκ ἐλᾷς, ὦ σαμφόρα;
ταῦτ' οὐχ ὕβρις δῆτ' ἐστίν; : ἄξεις ἐπὶ ἅλω;

"Off with you! Here still! A racer, and will not go!" "I call this an assault. What say you?" (to witness). "Will you take your horse to the mill, racer indeed!" . . . πρὸς δὲ τὴν ἑτέραν γραφὴν οὕτως ἠθικῶς λέγοντος, οἷον, ἀπάξεις σὺ τὸν σειραφόρον εἰς τὸν μύλωνα ἐπὶ τὸ ἅλωᾶν; rav ven (scornfully).

1421 Strepsiades argues against his son who would show his filial affection by "correcting" his father, that the contrary rule holds everywhere. His son retorts—

οὔκουν ἀνὴρ ὁ τὸν νόμον θεὶς τοῦτον ἦν τὸ πρῶτον
ὥσπερ σὺ κἀγώ;

"Was it not a man who made your rule at first, a man like you or me!" *ἐν ἠθικῇ ἐρωτήσει* rav ven—a derisive question.

R 177 Dionysus tries to get the dead man to take less for carrying his pack to hell for him—

λάβ' ἐννέ' ὀβολούς: ἀναβιοίην νῦν πάλιν.

"Will you take a shilling?" "Resurgam first!" (1) *ἐν ἤθει, ἐπεὶ ἁπλῶς ὁ ἀνθρώπινος βίος μοχθηρός* rav ven. "In a determined mood, life is such a miserable affair." (2) *ὀχλούμενος ὑπ' αὐτῶν τοῦτο λέγει, ἐν ἤθει δὲ ἐκ τοῦ ἐναντίου ἡμῖν, οἷον, ἀπολοίμην. οἱ δὲ ὅτι χαλεπὸν ἦν τότε τὸ ζῆν, ὥστε ἄμεινον εἶναι τὸ τεθνάναι· εἰς κατάραν οὖν λαμβάνει τὸ ἀναζῆσαι ἐν Ἀθηναίοις· κτέ.* ven. (In a tone of impatience. Possibly, however, *ἐν ἤθει* here = "ex persona," viz. "mortui.")

621 Xanthias posing as Dionysus has said that Aeacus may prove his word, if he likes, by putting his slave—Dionysus dressed as Xanthias—to the torture. Aeacus asks what torture he should inflict—

καὶ πῶς βασανιῶ; : πάντα τρόπον, ἐν κλίμακι
δήσας κρεμάσας ὑστριχίδι μαστιγῶν δέρων
στρεβλῶν ἔτι δ' ἐς τὰς ῥῖνας ὄξος ἐγχέων
πλίνθους ἐπιτιθείς, πάντα τἄλλα πλὴν πράσῳ
μὴ τύπτε τοῦτον μηδὲ γητείῳ νέῳ.

"And what torture would you have me apply?" "All; the frame, hanging by the toes, cat-o'-nine-tails, cudgel, vinegar up his nose, the rack, hot bricks, et cetera, provided you do not strap him with a leek or the cord from a young onion!" or (2) ". . . onion." *δύναται μὲν οὖν ἐν ἤθει τὰ ὄντως χαλεπὰ προσθεὶς ἐπιφέρειν "πλὴν μὴ τούτοις αὐτὸν τύπτε ἅπερ ἐστὶν ἐλαφρότατα* (Ald. *χαλεπώτατα* ven)." *δύναται δὲ καὶ ἀντικρυς· "βασάνιζε παντοῖ αὐτόν, μὴ ἐν παιδιᾷ μηδ' ὡς τοὺς ἐλευθέρους παῖδας τῷ ἐκκαυλήματι τοῦ πράσου τύπτουσιν ἢ τῷ <τοῦ> γητείου* ven. It may be that Xanthias after proposing what are really severe punishments adds *archly*, "But do not beat him with so and so; they do not hurt at all!" or he may mean just the contrary, "Apply every sort of torture, nothing to jest at, nothing like the beatings they give gentlemen's sons when the lash is the green of a leek or of an onion." Put as a case of *ἀμφιβολία*.

Av 63 The Wrunner, seeing two men at the door, exclaims, "Deary me! what shall I do? Here are two birdcatchers." One of the men says—

οὕτω τι δεινόν; οὐδὲ κάλλιον λέγειν.

. . . ἑωρακως αὐτὸν φοβούμενον τοῦτό φησιν· <οὕτω δεινὸν πρᾶγμά ἐστιν οἱ ὀρνιθοθῆραι; οὐκ ὤφελες οὐδὲ ἡμῖν εἰπεῖν ven>· *οἱ δὲ ἐν ἤθει τὸν λόγον ἀκούουσιν κτέ* rav ven. The two senses suggested are these—(1) "Are birdcatchers such a fearful thing? You have no right even to mention the name birdcatchers to us." (2) Make-believe that their feelings are hurt by the word birdcatchers—"You cannot mean that! It is not over polite to say so. Birdcatchers forsooth!"

143 *ὦ δειλακρίων σὺ τῶν κακῶν οἵων ἐρᾷς.*

ἐν ἤθει ἢ ἀληθῶς λέγει rav. (1) "Poor fellow! These are what you

have set your heart upon! Fine hardships *forsooth*!" (2) ἀληθῶς. "You are to be pitied for setting your heart on such hardships."

Pa 968 Trygaeus about to pray to Peace uses the ritual formula τίς τῇδε; but does not get the ritual answer—

τίς τῇδε; ποῦ ποτ' ἐστί;

"Who is here?—Where in the world is he gone to!" τὸ ποῦ ποτέ ἐστι λέγει ἐν ἤθει ven. "Trygaeus speaks in mock surprise, acts surprise." This reading is found in printed texts, e.g. the Leiden edn. of 1624.

Ac 295 The chorus tell Dicaeopolis that to ask why they are resolved to stone him is sheer impertinence; nevertheless Dicaeopolis expects to be heard—

ἀντὶ δ' ὧν ἐσπεισάμην οὐκ ἴστε· μᾶλλ' ἀκούετε.
σοῦ γ' ἀκούσωμεν; ἀπολεῖ· κατά σε χώσομεν τοῖς λίθοις.

"But you have not been told my reasons for making peace. That at least you must let me tell." "Let you tell! No! you shall die. These stones shall be your grave!" τοιοῦτο καὶ τὸ Ὁμηρικόν· (Γ 56) ἦ τέ κεν ἤδη | λάϊνον ἕσσο χιτῶνα κακῶν ἕνεχ' ὅσσα ἔοργας. ἐν ἤθει γὰρ αὐτὸ μετεποίησεν· Ἀλέξανδρος μὲν γὰρ ἄξιος τῶν λίθων Λακεδαιμονίας ἐρασθεὶς γυναικὸς ἐπὶ συμφορᾷ τῆς πατρίδος, οὗτος δὲ εἰρήνης ἐρᾷ ἐπ' ἀγαθῷ τῆς πατρίδος, rav. "The chorus reverses the meaning of the passage in Homer, and pretends that it does not."

347 The chorus have dropped the stones which they carried, and Dicaeopolis addresses the sticks of charcoal in his basket—

ἐμέλλετ' ἄρα πάντες ἀνασείειν τῆς βοης
ὀλίγου τ' ἀπέθανον ἄνθρακες Παρνασσιοι
καὶ ταῦτα διὰ τὴν ἀτοπίαν τῶν δημοτῶν.

"And were you all prepared to move them with your cry! and did they almost die, my charcoal sticks from P.! and all because their gossips would not hear reason!" ἠθικώτατα καὶ ἥδιστα πρὸς τοὺς ἐν τῷ λάρκῳ ἄνθρακας διαλέγεται rav Ald λέγων ὅτι ἐμέλλετε μετὰ βοῆς ἀνασείειν ὡς τῆς τοῦ λάρκου ῥήξεως μετὰ βοῆς μελλούσης γίνεσθαι Ald. "In a tone of tender affection and delight Dicaeopolis talks with the sticks in the basket."

559 The chorus insist that Dicaeopolis is unendurable—

ἄληθες ὠπίτριπτε καὶ μιαρώτατε;
ταῦτα σὺ τολμᾷς πτωχὸς ὢν ἡμᾶς λέγειν,
καὶ συκοφάντης εἴ τις ἦν ὠνείδισας;

"Indeed! Confound your cursed impudence! You are no better than a beggar, and have you the face to say such things to us! If we did tell tales, have you the right to cry shame!" τοῦτο οὖν μετὰ ἠθικῆς ἐρωτήσεως, οἷον καὶ τὸ Ὁμηρικόν· (Α 231) ἐπεὶ οὐτιδανοῖσιν ἀνάσσεις· ἦ γὰρ ἄν, Ἀτρεΐδη, νῦν ὕστατα λωβήσαιο Ald. "A question in the like tone of scorn as the passage from Homer."

V 302 One of the boys has said he will not light his father on his way, unless he give him figs. The father answers—

ἀπὸ γὰρ τοῦδέ με τοῦ μισθαρίου
τρίτον αὐτὸν ἔχειν ἄλφιτα δεῖ καὶ ξύλα κῶψον·
ἔ, ἔ, σὺ δὲ σῦκά μ' αἰτεῖς;

"From this poor fee your father and mother and you must have bread and fuel and dripping, ohone! and would you ask me for figs!" *ἐν ἐρωτήσει καὶ ἤθει* ven. "A question in a tone of fatherly reproach."

690 Bdelycleon, rehearsing what his father must put up with, says he has got to obey when some mincing advocate—

> *ἥκειν εἰπὴ πρῲ κἀν ὥρᾳ δικάσονθ' ὡς ὅστις ἂν ὑμῶν*
> *ὕστερος ἔλθῃ τοῦ σημείου τὸ τριώβολον οὐ κομιεῖται.*

"Bids you be early to court and betimes, as none of you all who comes after the hour shall get his sixpence!" *ἐν ἤθει δὲ ταῦτα* Ald (severely).

903 The defendant dog (Laches) has answered to his name, and the plaintiff dog (Cleon) is called—

> *αὖ αὖ: πάρεστιν οὗτος· ἕτερος οὗτος αὖ Λάβης.*

"Bow-wow!" "Here he is! Another bow-wow Grasper!" *ὁ Φιλοκλέων δέ φησι πρὸς τὸν Λάβητα ὅτι πάρεστιν ὁ κατήγορός σου, ἐν ἤθει* ven. Philocleon addressing Labes (i.e. Laches) says with mock conviction, "This must be he. He is your double."

T 1 Kept walking backwards and forwards by Euripides, like the Duc de Mayenne by Henri iv., Euripides' relative exclaims—

> *ὦ Ζεῦ χελιδὼν ἆρά ποτε φανήσεται:*

"Good God! Will never a swallow appear! . . ." *τοῦτο ἔφη ἐν ἤθει· "πότε ἀπαλλαγήσομαι τοῦ κακοῦ τούτου;" ὥσπερ οἱ ἐκ χειμῶνος ἐπιθυμοῦντες ἔαρος* rav (impatient exasperation).

I have not been able to deny myself the chance—want of space will make my chances few—of bringing out the peculiarities of the several principal redactors. So I have kept the instances from each annotated playbook together instead of arranging them under *ἐν ἤθει, ἠθικῶς, ἐν ἐρωτήσει καὶ ἤθει, μετ' ἠθικῆς ἐρωτήσεως*. Even so, it will have been seen that in some cases *ἐν ἤθει* domineers over *ἐν ἐρωτήσει* as its modern equivalent (!) domineers over (?). It will have been seen also that at times the person speaking is supposed by the annotator really to entertain the feeling or *ἦθος* implied, e.g. N 1299: 1421: R 177: Ac 347: V 302: T 1. What he says is to be taken in its natural sense, and the reader should make shift to express the natural feeling intended. At other times what is said is said *ἐν εἰρωνείᾳ*; the speaker only makes believe that he has the feeling, and allows his tone and air, a shrug or a sneer, and the like, to divulge the counterfeit—Pl 610: Pa 968.

The signification "with expression" seen at Pl 652 is not infrequent in the Euripides scholia. It is noteworthy that there is no example of *μετ' ἤθους*, which bears a meaning normally different from *ἐν ἤθει*, as will appear from the instances in the following list from scholia to tragedies— (1) *ἐν ἤθει*—Aesch. PV 28 *τοιαῦτ' ἐπηύρου τοῦ φιλανθρώπου τρόπου*:—*ἐν ἤ.* *ὁ λόγος* (sneer): Soph. Aj 562 see supra p. 144 4: El 312 *ἦ κάρτα*:—*ἐν ἤ.* *οἷον, πολλοῦ γε δεῖ* (scornful acquiescence in her subjection): 393 *καλὸς γὰρ οἰμὼς βίοτος ὥστε θαυμάσαι*:—*εἰρωνεύεται ἐν ἤ.* (scornful irony): Ant 275 *κἀμὲ τὸν δυσδαίμονα πάλος καθαιρεῖ τοῦτο τἀγαθὸν λαβεῖν*:—*ἐπειδὴ εἰς τὰ ἀγαθὰ κλήρους βάλλουσιν ἐν ἤ. τοῦτό φησι* (humorous resignation). Eur. Hec 26 *κτείνει με χρυσοῦ τὸν ταλαίπωρον*

χάριν ξένος πατρῷος κτέ :—*ἐν ἤ. καὶ εἰρωνείᾳ εἶπεν ὁ πατρικός μου φίλος κατ' ἀντίφρασιν* (melancholy irony): 623 *εἶτα δῆτ' ὀγκούμεθα ὁ μέν τις ἡμῶν πλουσίοις ἐν δώμασιν κτέ* :—*ἐν ἐρωτήσει ὁ λόγος καὶ ἤθει ἕως τοῦ "τὰ δ' οὐδέν"* (derisive impatience): Or 28 *Φοίβου δ' ἀδικίαν μὲν τί δεῖ κατηγορεῖν* :—*ἐν ἤ. ταῦτα· φησὶ μὲν γὰρ οὐ κατηγορήσειν τοῦ θεοῦ, ὅμως γε μὴν ὕστερον ὑπερπαθήσασα καταβοᾷ τοῦ Ἀπόλλωνος καὶ δι' ὧν ἐδόκει μὴ κατὰ τοῦ Ἀπόλλωνος λέγειν διὰ τούτων ἐλέγχεται αὐτοῦ κατηγοροῦσα* (suppressed feeling): 646 *ἀδικῶ· λαβεῖν χρή μ' ἀντὶ τοῦδε τοῦ κακοῦ ἄδικόν τι παρὰ σοῦ κτέ* :—*ἐν ἤ. ἀναγνωστέον "ἀδικῷ" καὶ στίζειν κτέ* (with expression): 750 *ὁ τὰς ἀρίστας θνατέρας σπείρας πατήρ*: *ἐν ἤ. ταῦτα λέγει εἰρωνικῶς* (contemptuous irony): 1602 *εἰ γοῦν θίγοις ἂν χερνίβων* :—*ἐν ἤ. ἐπεὶ οἱ βασιλεῖς ἔθυον· ἐὰν γοῦν, φησί, βασιλεύσῃς, ὁσίως καὶ οὐκ ἐναγῶς ἄψῃ τῶν χερνίβων* (derisive acquiescence):

Ph 355 *δεινὸν γυναιξὶν αἱ δι' ὠδίνων γοναί κτέ* :—*ἐν ἤ. δὲ θαυμαστικῶς εἴρηται ὅτι κτέ* (impassioned astonishment): 550 *μέγ' ἤγησαι τόδε, περιβλέπεσθαι τίμιον* :—*ἐν ἤ. πευστικῶς· "μέγα νομίζεις τὸ περίβλεπτος εἶναι καὶ περιφανὴς παρὰ πᾶσιν ;"* (scorn: 618 *χαρτὰ γοῦν πάσχω, τέκνον* :—*ἐν ἤ. τοῦτο Ἰοκάστῃ, ἐπεὶ αὐτῇ εἶπε "χαῖρε"* (bitterly?): 1655 *τί πλημμελήσας, τὸ μέρος εἰ μετῆλθε γῆς* :—*κατ' ἐρώτησιν, ἐν ἤ.* (an impassioned question):

Hip 608 *τί δ' εἴπερ ὡς φῂς μηδὲν εἴρηκας κακόν* :—*ἔστι δὲ ὁ λόγος ἐν ἤ. ἐκ τοῦ ἀντικειμένου· "εἰ δὲ μηδὲν εἴρηκας κακόν, οὐδὲ σὲ ποιῶ κακόν, ἂν εἴπω"* (angry impatience): Med 60 *ζηλῶ σε* :—*ἐν ἤ. δὲ εἴρηται, οἷον, μακάριος εἶ τοιαύτην ἔχων διάνοιαν* (contempt): 148 *ὦ Ζεῦ καὶ γᾶ καὶ φῶς* :—*ἐν ἤ.* (with expression): 228 *γιγνώσκεις καλῶς* :—*τοῦτο ἐν ἤ. ἀναπεφώνηται* ("Jason, thou knowest it well!" the passionate exclamation of a wife betrayed, though Jason was not by to hear it): 500 *δοκοῦσα μέν τι πρός γε σοῦ πράξειν καλῶς* :—*ταῦτα δὲ ἐν ἤ. προενεκτέον* (with expression = impassioned irony: And 127 *δεσπόταις ἁμιλλᾷ Ἰλιὰς οὖσα κόρα Λακεδαίμονας ἐγγενέταισιν* :—*ἐν ἤ.* (surprise): 155 *σὺ δ' οὖσα δούλη καὶ δορίκτητος γυνὴ κτέ* :—*ἐν ἤ.* (with expression = the bitterness of a rival): 590 *σὺ γὰρ μετ' ἀνδρῶν ὦ κάκιστε κἀκ κακῶν* :—*εἰς τὸ μετ' ἀνδρῶν στικτέον· ἐν ἤ. δὲ μετ' ἐκπλήξεως ὁ λόγος, καί ἐστιν "σὺ γὰρ ἐν ἀνδράσιν ἀριθμῇ·" τὸ δὲ "ὦ κάκιστε κἀκ κακῶν" κατ' ἰδίαν ὑβριστικῶς ἐπιφωνεῖ* (angry disdain, in rebuke): (2) *μετ' ἤθους*—Aesch. PV 251 *ἐγὼ δὲ τολμῆς· ἐξελυσάμην βροτοὺς τὸ μὴ διαρραισθέντας εἰς ᾅδου μολεῖν* :—*τινὲς "ἐτόλμησα"· καὶ τὸ ἐξῆς μετὰ ἤ.* (as though they had sprung from my loins!): Eur. Or 135 *ἀδελφὸν ὅταν ὁρῶ μεμηνότα* :—*προσεκτικῶς μετὰ ἤ. προενεκτέον τὸν λόγον* (intense sisterly affection): 332 *ἰὼ Ζεῦ τίς ἔλεος* :—*πρὸς τὸ ἄνω* (ll. 327–331) *τοῦτο σχετλιαστικῶς μετὰ ἤ. ἀναπεφώνηται* (a cry of revolt inspired by interest in the sufferer. "Is there a God in heaven! Is there no mercy!"): Ph 388 *τί τὸ στέρεσθαι πατρίδος ; ἦ κακὸν μέγα ;*:—*τοῦτο μετὰ ἤ.* (a mother pleading with her son): 618 *χαρτὰ γοῦν πάσχω, τέκνον* :—*ὁ δὲ λόγος ἐν εἰρωνείᾳ μετὰ ἤ. καὶ παθητικώτατος* (motherly pathos): And 645 *τί δῆτ' ἂν εἴποις τοὺς γέροντας ὡς σοφοί κτέ* :—*μετὰ ἐρωτήσεως καὶ ἤ. προενεκτέον* (a question asked with an air of respect for grey hairs): (3) *ἠθικῶς*—Soph. OR 958 *εἰ τοῦτο πρῶτον δεῖ μ' ἀπαγγεῖλαι σαφῶς κτέ* :—*ἠθικῶς φησὶν ὁ ἄγγελος οὐχ ὡς ἀπὸ τούτων θέλων ἁρπάσαι ἀλλ' ἀπὸ τῶν ᾠδέων* (with respectful repression of his own wish): Ant 940 *λεύσσετε Θήβης οἱ κοιρανίδαι κτέ* :—*πρὸς τὸν Κρέοντα ἠθικῶς <ὡς> ἂν αὐτὸν εἰς συμμαχίαν προκαλουμένη* (a pathetic appeal for

help): Eur. Or 1603 καὶ σφάγια πρὸ δορὸς καταβάλοις:—πάλιν δὲ καὶ τοῦτο ἠθικῶς (with expression = scornfully, see ἐν ἤθει at 1602): Ph 1684 ἀλλ' εἰ γαμοίμην, σὺ δὲ μόνος φεύγοις, πάτερ: —ἠθικῶς τοῦτο προενεκτέον καὶ δεῖ συνυπακούειν τὸ "καλῶς ἂν ἔχοι;" κτέ (with expression = with daughterly feeling): Hip 307 μὰ τὴν ἄνασσαν ἱππίαν Ἀμάζονα κτέ:—ἔσθ' ὅτε ἠθικῶς ὀμνύομεν κατὰ τῶν ἐχθρῶν οὐ σεμνῦναι αὐτοὺς βουλόμενοι ἀλλ' εἰρωνευόμενοι ("Never! In the name of her whom I hate, never!"):

Med 60 ζηλῶ σε:—ἠθικῶς, ὡσεὶ εἶπεν· μακάριος εἶ τοιαύτην διανοίαν ἔχων (mock felicitation, see ἐν ἤθει l.c.).

At Soph. El 126 ἠθικὸν καὶ ἁρμόζον γυναιξίν would seem to mean "a touch of nature and a just estimate of female character": at 539 τὰ ἠθικά is merely "the delineation of character": but at OC 3 ἠθικώτερον δὲ τὸ πρῶτον means perhaps "the first way of taking the passage is the more touching." At Eur. Ph 901 θέλεις ἀκοῦσαι δῆτα καὶ σπουδὴν ἔχεις;:—ἠθικὸν ἐπίρρημα ἀντὶ τοῦ ἀληθῶς, the reference is to δῆτα as expressing more or less contemptuous surprise, as corresponding in a scrimp fashion to "forsooth": cp. Phot. **ΗΝ**:—δασέως ὅταν ἠθικῶς λέγηται, τὸ δὲ ψιλὸν ἀντὶ τοῦ ἰδού. Here surprise of some kind may be meant. One scholiast at least takes ἥν (ven ἦν) at Eq 26 of simulated frightened surprise, appearing to give the whole line to one speaker, the other speaker on his side when he sees his mate's grimace asking, οὐχ ἡδύ;—sch. ven ὁ τὴν γνώμην λέγων ἐφίστησι τῷ λόγῳ αἰσθανόμενος τοῦ ῥήματος ὡς ἐξηπατημένος καὶ παρακεκρουσμένος εἰπεῖν τὸ αὐτομολήσωμεν. But indeed ἠθικόν, like ἐν ἤθει, may apply to almost any kind of feeling that can show itself for a moment by signs to be caught by the eye or the ear or both together. Merry laughter, ha! ha! whether represented by αἵ, αἵ or ἅ, ἆ or ἅ, ἅ, was represented somehow in the middle and new comedy, and this ejaculation is termed ἠθικόν (BA 360 6. Cp. Phot. *s.* **α α** who says, quoting Diogenianus, that it expresses annoyance—see sch. Pl 1052—but with the rough breathing, laughter: and Eustath. 855 20). Set this against its use at Eur. Hip 307 supra, and the extent of its signification is apparent.

It is impossible to make sure what precisely is the mood which those who annotate with ἐν ἤθει or ἠθικῶς would describe in each case unless they name it (see supra 132 7)—my own attempts at definition do not please me—nor may they have intended sometimes to say more than "with expression." In *Mansfield Park* Miss Bertram betrothed to Rushworth in a visit to his place flirts with Crawford. "'Unluckily that iron gate, that ha-ha, give one a feeling of restraint and hardship. I cannot get out, as the starling said.' As she spoke, and it was with expression, she walked to the gate; he followed her 'Mr. Rushworth is so long fetching the key.'" Anybody knows what is meant, and so no doubt did these tedious interpreters know more or less what they meant by this "stale memorandum of the schools"; but as for determining everywhere the shade of meaning, perhaps they were themselves to seek. The phrase was a docket, was almost (!), and the ἦθος of the speaker lay somewhere behind it.[1] With μετ' ἤθους, and the ἠθικῶς corresponding

[1] I have nowhere found ἠθικός applied to the dative case as "ethic" is now applied. At Aesch. PV 253 there is a name for it—δύναται ἀντωνυμία ἐν συμπαθείᾳ κειμένη ἡ τοι, ὡς (X 38) "μή μοι μίμνε, φίλον." At Eur. Or 142 there is the note—διαθέσεως δέ ἐστιν ἐμφαντικὸν τό μοι, ὡς τὸ (T 287) "Πάτροκλέ

to it, this was not the case. There the class-books on rhetoric had stamped a well-marked meaning upon ἦθος, viz. οἷον τῶν πατέρων πρὸς παῖδας etc.

II. *Other Comments similar in intention.*

Pl 1 ὡς ἀργαλέον κτέ:—ὁ θεράπων δυσφορεῖ τοῦ δεσπότου ἑπομένου τυφλῷ ἀνδρί (cp. ven τοῦ ὡς πέπλεκται ἡ διάνοια ἐκ τοῦ θαυμασμοῦ καὶ σχετλιασμοῦ κτέ: 56 ἀπειλητικὴ ἡ πεῦσις, οἷον, κτέ: 233 καὶ δικαίως κἀδίκως:— . . . οὐκ ἀπειλητικῶς δὲ ἀλλὰ μειλικτικῶς προσαγγέλλει: 246 τὸ πῶς θαυμαστικόν ἐστι· θαυμάζει γὰρ κτέ: 261 ἐπεγελᾷ τῷ ἀμαθεῖ τῶν αἰσθήσεων διὰ τὸ γῆρας: 566 τοῦτο . . . πειράζων λέγει καὶ χλευάζων: 748 ταῦτα ἡ γυνὴ . . . θαυμάζουσα τὸν θεόν: 750 θαυμαστικὸν τὸ ὅσος: 782 ὡς χαλεπὸν κτέ:—ὁ Χρ. ἀγανακτεῖ πολλῶν κτέ:

N 1 ἰού, ἰού:—δυσφορῶν ἀναβοᾷ: 80 Φειδιππίδη Φειδιππίδιον:—προσηνῶς καὶ κολακευτικῶς: 184 ὦ Ἡράκλεις κτέ:—ὁ δὲ . . . τεθαύμακεν: 497 ἠδίκηκά τι:: —ὡς μέλλων τύπτεσθαι τοῦτό φησι: 627 μὰ τὴν ἀναπνοὴν κτέ:— . . . δυσφορεῖ δὲ ὁ Σωκρ. ἐπὶ τῇ τοῦ Στρεψ. ἀμαθίᾳ: 707 ἀτταταῖ:—καταπονούμενος ὑπὸ τῶν κόρεων στενάζει ὁ Στρεψ.: 746 ὡς ἐνθυμηθείς τι ἀνίσταται καὶ βοᾷ: 788 ὥσπερ ἐπιλαθόμενος ταῦτα λέγει: 818 ἰδού γ' ἰδού κτέ:— . . . ταὐτὰ δὲ πειρᾶται διδάσκειν τὸν υἱόν, καταγελῶν αὐτοῦ κτέ: 829 γελῶν λέγει τὸ αἰβοῖ: 881 ὡς θαυμάζων λέγει: 906 αἰβοῖ κτέ:—γελᾷ ὁ δίκαιος: 1225 ἵππον· οὐκ ἀκούετε κτέ:—ταῦτα λέγει ὡς συκοφαντούμενος ὑπ' αὐτοῦ: 1240 θαυμασίως ἤσθην κτέ:— παρεπιγραφή ἐστι· γελῶν γὰρ τοῦτό φησι· ἐκκαχάζει γὰρ τῆς προσηγορίας ἀκούσας τοῦ Διὸς γέλωτα τὸν ἐκείνου τιθέμενος ὅρκον: R 19 ὦ τρισκακοδαίμων κτέ:—ὁ Ξανθίας ἀχθόμενος ἐφ' ᾧ βαστάζει φορτίῳ λέγει: 40 ὁ παῖς . . . οὐκ ἐνεθυμήθης; . . . ὡς σφόδρα μ' ἔδεισε:—ὁ Διόνυσος ψεύδει πρὸς τὸν Ξανθίαν καὶ λέγει μειρακευόμενος ὡς δείσαντος αὐτὸν τοῦ Ἡρακλέους κτέ: 51 θαυμάζων ὁ Ἡρακλῆς λέγει τὸ σφώ: 286 ἐξόπισθ' ἴθι:—ὡς φοβούμενος Διόνυσος ταῦτα λέγει: 487 ἐγώ: πῶς δειλὸς κτέ:—τοῦτο ὡς θαυμάζων ἑαυτὸν ὁ Διόνυσος λέγει κτέ: 627 ἀπειλῶν τῷ Διονύσῳ λέγει τὸ κατάθου: 628 ἐν ὀργῇ λέλεκται τὸ ἀγορεύω: 646 ὡς μὴ αἰσθανόμενος καὶ αὐτὸς ὁ Διόνυσος λέγει κτέ: 649 ἰατταταῖ:—τοῦτο ὡς ἀλγήσας φησί: 653 τὸ ἰού, ἰού, ὡς αἰσθόμενος ὁ Διόνυσος λέγει: ib. ἱππέας ὁρῶ:—ὡς θαυμάζων ἱππέων ἔφοδον: 657 οἴμοι:—ὁ Ξανθίας ἀλγήσας λέγει: 750 ὁμόγνιε Ζεῦ:—τὴν ὁμοιότητα θαυμάζων λέγει κτέ: Av 22 οὐδὲ μὰ Δί' κτέ:—ἐδειποίησεν ὡς πανταχόθεν ἀποκεκλημένης τῆς ὁδοῦ: 180 πόλος, τίνα τρόπον:—θαυμάζει τὴν λέξιν: 570 ἥσθην κτέ:—καταφρονῶν αὐτοῦ φησι κτέ: 1337 γενοίμαν αἰετὸς κτέ:— . . . λέγει δὲ ταῦτα ὑφ' ἡδονῆς ὁ παμπόνηρος (may refer to 1342, however): 1571 εἰ τουτονί γ' κτέ:—ταῦτα θαυμάζων λέγει κτέ: 1601 τί ὦ κακόδαιμον;· ἠλίθιος κτέ:—ἐπιπλήττει αὐτῷ ὁ Ποσειδῶν ὡς διὰ γαστριμαργίαν προδιδόντα τὸν Δία: 1671 τί δῆτ' ἄνω κτέ:—ὡς τοῦ Ἡρακλέους εἰς τὸν οὐρανὸν βλέψαντος μετ' ὀργῆς κτέ (referring to the tone and manner in which Heracles has spoken 1670. The note says that others interpreted 1670 differently): Eq 108 ὦ δαῖμον

μοι δειλῇ πλεῖστον ⟨κεχαρισμένε θυμῷ⟩" "expresses earnestness." But in the quotation the dative would now be called "ethic."

ἀγαθέ κτέ:—*τοῦτο εἶπεν ὡς πιὼν καὶ εὑρών τι κτέ*: 120 *ὦ λόγια*: —*θαυμάζει τὸν χρησμὸν ἀναγνούς*: Pa 195 *ἢ ἰή*: —*τὸ μῆκος σημαίνων τοῦτό φησι· πρόσφθεγμα δέ ἐστι καταφρονοῦντος*: 280 *οἴμοι τάλας κτέ*:—*ἦλθε γὰρ μηδὲν ἀγόμενος· δι' ὃ ἀσχάλλει*: 362 *ὦ μιαρὲ κτέ*:—*ὁ Ἑρμῆς ἐλθὼν καὶ . . . . . καὶ ἐπὶ τούτῳ χαλεπαίνει*: 384 *ὦ πονηροί κτέ*:—*ἐπιτιμᾷ αὐτοῖς ὡς νῦν σιωπῶσι, δέον αὐτοὺς ἐν καιρῷ λαλεῖν*: 924 *χύτραισιν ὥσπερ κτέ*:—*ἠγανάκτησαν ἀκούσαντες ἐν χύτραις ἱδρύεσθαι τὴν Εἰρήνην*: L 216 *εἰρηκὼς τὸν ᾱ στίχον ἐπιμνησθεὶς ὅτι χωρίζεται τοῦ ἀνδρὸς λέγει τὸ "ὀπολύεταί μου τὰ γόνατα"*: 312 *φεῦ τοῦ καπνοῦ κτέ*:—*ὑπὸ τοῦ καπνοῦ ἀδικούμενος τοῦτό φησι*: 952 *ἀπολώλεκέν με κτέ*:—*ὁ ἀνὴρ ἀπελθούσης τῆς γυναικὸς ὀδύρεται*: Ac 1 *ὅσα*:—*θαυμαστικῶς ἀντὶ τοῦ πολλά*: 55 *ὦ Τριπτόλεμε κτέ*: —*τοὺς ἑαυτοῦ προγόνους ἐπικούρους ἐπικαλεῖται*: 165 *οὐ καταβαλεῖτε κτέ*:—*ὁ Θέωρος ἐπιπλήττει τοῖς βαρβάροις . . . καὶ τῷ Δικαιοπόλιδι ὁμοίως ἐπιπλήττει κτέ*: 195 *ὦ Διονύσια κτέ*:—*θαυμάζων ταῦτα λέγει κτέ*: 400 *ὦ τρισμακάριε κτέ*:—*θαυμάζων τὸν Κηφισοφῶντα ὁ Δικ. ἐφ' οἷς εἶπεν ταῦτά φησιν*: 807 *οἷον*:—*θαυμαστικῶς*: 882 *ὦ τερπνότατον κτέ*:—*ὁ Δικαιόπολις λέγει ἄσμενος ὅτι κτέ*: 885 *ὦ φιλτάτη σὺ κτέ*: —*ὁ Δικ. εἰληφὼς τὴν ἔγχελυν λέγει ἀσμένως αὐτὴν ὁρῶν*: 1054 *ἀπόφερ' ἀπόφερε κτέ*:—*παραιτεῖται μεταδοῦναι τῆς εἰρήνης*: 1190 *ἀτταταῖ κτέ*:—*θρηνῶν παρατραγῳδεῖ*: T 71 *ὦ Ζεῦ κτέ*:—*στενάζει φοβούμενος τὰς γυναῖκας*: 1086 *θαυμάζει τὴν ἠχώ*: Ec 551 *ἀτὰρ γεγένηται*;:—*προσποιουμένη ἐρωτᾷ ἐπίτηδες εἰ γέγονεν ἡ ἐκκλησία ὡς ἀγνοοῦσα*.

They are simple folk, these expositors, and expound to simple folk simple expressions of feeling, surprise, anger, annoyance, deprecation, each marking his favourite feeling in his own special way, which is seldom more informing than ! would be. I am not sure that the note at R 750 should have been included, for the annotator's intention may have been to point out an instance of *τὸ ὁμοτικὸν σχῆμα* (cp. 298 : Av 93 bis : Pa 180 : 238 : 376 : 564 : Ac 284 : and see Index s.v. *σχῆμα*). These men had far more instruments of interpretation than they could properly use. Similarly the note at Pl 576 may be a note on *χλευασμός* (see Index s.v.).

Further, in respect to exclamatory adverbs, there may be another motive which prompts them than the wish to mark the *ἦθος*, e.g. Av 162 *φεῦ*:—*ἔστι μὲν σχετλιαστικὸν ἢ θαυμαστικόν· νῦν δὲ θαυμαστικόν*. This annotator plainly thought of *ἀμφιβολία* first. I give the following list, therefore, for others to explore : -

Pl 220 *παπαῖ*:—*σχετλιαστικόν*: 706 *αἲ*:—*ἐπίρρημα σχετλ.*: 895 *ὐ ὐ*:—*ὡς ὀσφραινόμενος τοῦτό φησι*: ib. *ἐπίρρημα θαυμαστικὸν ὅπερ ἐν τῇ συνηθείᾳ λέγομεν*: 1052 *τὸ δὲ ᾱ ᾱ ἐπίρρημά ἐστι μετ' ἐκπλήξεως καὶ κελεύσεως*: ib. *ὡς τοῦ νεανίσκου προσφέροντος τὴν δᾷδα αὐτῇ*: N 102 *τὸ αἰβοῖ σχετλιαστικόν*: Av 162 see supra l. 35 : 1258 *εὐρὰξ πατάξ*:—*ἐπίφθεγμα τάχους*: ib. *ἔπλασεν ἐπίφθεγμα τάχους ἀντὶ τοῦ κτέ.* (motive *ὀνοματοποιΐα*): 1342 *οὐ μόνον ἐπὶ σχετλιασμοῦ τὸ αἰβοῖ ἀλλὰ καὶ ἐπὶ ἡδονῆς* (motive *ἀμφιβολία*): Pa 248 *βαβαὶ βαβαιάξ*:—*σχετλιαστικά, ἀντὶ τοῦ φεῦ φεῦ*: L 1303 *εἶα*:—*ἐπίφθεγμα παρακελευστικόν*: Ac 806 *βαβαῖ*:—*θαυμαστικῶς*: T 45 *βομβάξ*:—*ἐπίρρημα ἐπὶ θαυμασμοῦ λαμβανόμενον*.

III. *Scholia on the interrogative tone and on other tones.*

Naturally notes on the presence or the absence of the interrogative tone are sometimes in effect and sometimes in form notes upon ambiguity, as will appear from this catalogue:—

Pl 373 *ἐρωτηματικόν*: 505 *τὸ οὔκουν ἀποφαντικόν ἐστι*: N 207 *ἐν ἐρωτήσει*: 1421 *ἐν ἠθικῇ ἐρωτήσει*: 905 *ἐρωτηματικῶς*: 1152 do.: R 1150 . . . *ἵνα μὴ κατ' ἐρώτησιν λέγῃ ἀλλ' ἐν ἀποφάνσει*: 1308 *ἐν ἐρωτήσει*: 1456 do.: Av 10 *ἐρωτηματικῶς*: 23 *δύναται καὶ ἐρωτηματικῶς καὶ ἀποφαντικῶς*: 417 *τινὲς μετὰ τοῦ ῑ ἵνα ᾖ ἐρωτηματικόν*: 1329 *ἀποφαντικῶς*: 1628 *κατ' ἐρώτησιν*: Pa 850 *οὐχ ὡς ἐν ἀποφάσει*[2] *ἀλλ' ὡσεὶ εἶπεν "ἀλλ' οὐχὶ κἀκεῖ τινὲς ζῶσιν ἀπὸ τούτων;"*: L 237 *ἐρωτηματικῶς λέγει*: 773 *ἐρωτᾷ*: 821 *κατ' ἐρώτησιν*: so also at 930: 997: 1179: but 861 *ἐν ἐρωτήσει*: T 3 *ἐρωτηματικῶς*: Ec 140 *κατ' ἐρώτησιν*: 437 *τοῦτο ὡς ἐν ἐρωτήσει*: 667 *ἐρωτηματικῶς*.

There is in the ravennas only one example of the terminology[3] based upon the distinction drawn by the Stoics between questions that can be answered by flat yes or no (*ἐρωτήματα*) and questions that cannot (*πύσματα*) —Pl 56 *ἀπειλητικὴ ἡ πεῦσις*: cp Pl 39. See also supra 151 16.

Other changes of tone—N 1187 *ἀρχὴ ἐστιν αὕτη τῆς τοῦ νόμου διηγήσεως . . . . ἀπομιμεῖται τοὺς ῥήτορας κτέ*: R 185 *τοῦτο κηρύσσει ὁ Χάρων*: 187 *ὄνομα τόπου κηρύσσει*: 1264 *Εὐριπίδης ἐστὶ τὰ Αἰσχύλου λέγων*: Av 209 *μελικὴ ᾠδὴ ἄρχεται* (better in ven — *μελικῶς ἄρχεται*): 227 *προκαλεῖται τοὺς ὄρνιθας ἵνα κτέ*: 237 *μιμούμενος πάλιν τὴν φωνὴν τῶν ὀρνέων καλεῖ αὐτὰ ὁ Ἔποψ*: 448 *κήρυγμα εἰρήνης κηρύσσει*: Pa 459 *μιμεῖται τοὺς βαρβάρους τι ἐξέλκοντας*: 887 *τὸν λόγον ἀπέτεινε λοιπὸν πρὸς τὴν βουλὴν ὡς παραδιδοὺς τὴν Θεωρίαν*: L 302 *ὡς πρός τινα λέγοντος*: 341 *πρὸς τὴν Ἀθηνᾶν εὔχεται*: 408 *ὡς πρός τινα ἀπό τινος*: Ac 541 *ὡς γυμνάζων τὸ πρᾶγμά φησι*: 780 *αἱ παῖδες μιμοῦνται τὴν τῶν χοίρων φωνήν, κοί, κοί, λέγουσαι*: 823 *καλεῖ ὁ Δικαιόπολις πρὸς τὸ συμμαχῆσαι αὐτῷ*: V 975 *ὡς πρὸς τὸ δικαστήριον ὅλον*: 1182 *ἀρχὴ μύθου "Μῦς καὶ Γαλῆ"*: 1482 *ὀρχούμενος ὁ γέρων παρατραγικεύεται*: T 101

---

[2] Here *ἀποφάσει*, given by both rav and ven, is right, as the annotator takes the line. Adverbs like *οὐ, οὐ δῆτα, οὐδαμῶς* were termed *ἐπιρρήματα ἀρνήσεως ἢ ἀποφάσεως* (Uhlig Dion Th 78 1, where see note). The MSS. often confuse *ἀπόφασις* (*ἀποφατικός*) and *ἀπόφανσις* (*ἀποφαντικός*). Thus at Pl 505 I should have read *ἀποφαντικόν* with ven. Both MSS. have *ἀποφάσει* wrongly at R 1150, and *ἀποφατικῶς* wrongly at Av 1329. At Aesch. Cho 296 *ἀπόφα⟨ν⟩σιν* should be read: at Soph. Ant 7 *ἀποφά⟨ν⟩σει*: El 844 *ἀποφα⟨ν⟩τικός*: Ph 628 *ἀποφα⟨ν⟩τικῶς*: at Eur. Ph 983 *ἀποφα⟨ν⟩τικῶς*. At Ph 269 624 the MSS. vary, but at 1338 all give rightly *ἀποφαντικῶς*. At 624 either reading is possible.

A later terminology seems to have been borrowed from that belonging to *προσῳδία*. Originally used for the even, level tone of the grave accent, *καθ' ὁμαλισμόν* came to be applied instead to the absence of the interrogative intonation, e.g. sch. Ald R 487 *τὸ ἐγὼ ἢ μόνον* (by itself) *κατ' ἐρώτησιν ἢ καθ' ὁμαλισμὸν μέχρι τοῦ δειλός*, where the annotator thinks of the interrogative tone required if *ἐγώ;* is read rather than of the grave accent required if *ἐγὼ πῶς δειλός;* is preferred. This was an easy transference as soon as the accents were pronounced all alike. See Kuster at Pl 414.

[3] See Uhlig Dion Th 150 s.v. *ἐρωτηματικόν*: 168 s.v. *πευστικόν*. The distinction is mentioned in Phot. s.v. *πυνθάνεσθαι*. It is known to scholiasts sch. Soph. OC 3: Eur. Or 89: Ph 550.

ὁ Ἀγάθων ὑποκριτικὰ μέλη τέως ποιεῖ. ἀμφότερα δὲ αὐτὸς ὑποκρίνεται: ib. μονῳδεῖ ὁ Ἀγάθων ὡς πρὸς χορόν κτέ: 279 μιμεῖται τὴν φωνὴν γυναικός: 871 ὁ Εὐριπίδης ἀναλαμβάνει τὸ πρόσωπον τῆς Ἠχοῦς: 1056 ὑποκρίνεται ὁ Εὐριπίδης τὸ πρόσωπον τῆς Ἠχοῦς: Ec 174 ἐντεῦθεν ἡ ὑπόκρισις τῆς δημηγορίας: 893 ᾄδει ἡ γραῦς: 900 ἀντᾴδει ἡ νέα τῇ γραΐ.

The comment at Ac 780 is strange, seeing that the girls throughout have the part of pigs to play. Of the notes which make up for the lack of inverted commas there are none of the clumsy sort like this—Eur. Alc 163 (a place exactly corresponding to L 341) καὶ στᾶσα πρόσθεν Ἑστίας κατηύξατο· "δέσποιν' ἐγὼ γὰρ κτέ":— . . μετάβασις δὲ ἐκ τοῦ ἐξηγηματικοῦ ἐπὶ τὸ μιμητικόν. So Hipp 1240: Ph 1225. The two types both appear at Aesch. Per 367 ff. At 367 where the messenger begins to report the actual words of Xerxes there is the note ὡς ἀπὸ Ξέρξου ὁ λόγος, but at 372 where he is supposed to take up his own part again—ἀπὸ τοῦ διηγηματικοῦ ἐπὶ τὸ μιμητικόν. This latter note might have been just the opposite, for at 367 some annotators would have said—ἀπὸ τοῦ διηγηματικοῦ ἐπὶ τὸ μιμητικόν and at 372—ἀπὸ τοῦ μιμητικοῦ ἐπὶ τὸ διηγηματικόν.[4] It is noteworthy that at Pers 184 (see supra 136 25) the Byzantine scholia have merely a note like that at V 1182, viz. ἐνταῦθα δὲ ἄρχεται διηγεῖσθαι τὸν ὄνειρον: cp. sch. Eur. Or 1467 ἐντεῦθεν ἄρχεται ἐξηγεῖσθαι.

The remark at L 302 is unusual in form. The words annotated are merely a case of what is mentioned on p. 136 31. The normal form of annotation is as follows—R 372 χώρει νυν κτέ:— . . . . πολλάκις γὰρ ἀλλήλοις οὕτω παρακελεύονται: ib. οἱ τοῦ χοροῦ μύσται ἀλλήλοις παρακελεύονται. So L 319: but at Av 400 ὁ χορὸς ἐγκελεύεται ἑαυτῷ: παρακελεύονται ἀλλήλαις is found at L 539: 550: at R 440 is ὁ λόγος πρὸς αὐτὸν τὸν χορόν.

At T 1214 when the Scythian addresses himself the note is ἑαυτῷ παρακελεύεται.

---

[4] This confusion is natural in respect to a play. As πρόσωπον the ἄγγελος is μιμητικός, as ἄγγελος he is διηγηματικός. When as πρόσωπον he gives the actual words of Xerxes he can be said μεταβαίνειν ἀπὸ τοῦ μιμητικοῦ ἐπὶ τὸ διηγηματικόν. If he did not represent the ἄγγελος, but actually was the ἄγγελος, then at 367 he could only be said μεταβαίνειν ἀπὸ τοῦ διηγ. ἐπὶ τὸ μιμ. What boys suffered from this sort of foolishness is let out by an elementary note at Aesch. Eum 29—ἔπειτα μάντις εἰς θρόνους καθιζάνω:—τοῦτό φησιν ἐπεὶ δραματική ἡ ποίησις· εἰ δ' ἦν διηγηματική, εἶπεν ἂν ὁ ποιητής "ταῦτα εἰποῦσα εἰς θρόνον ἐκαθέζετο."

CHAPTER IV

READING ΚΑΤΑ ΠΡΟΣΩΙΔΙΑΝ

Sublime or low, unbended or intense,
The sound is still a comment on the sense.
A skilful ear in numbers should preside,
And all disputes without appeal decide.
This ancient Rome and elder Athens found,
Before mistaken stops debauched the sound.
WENTWORTH DILLON, EARL OF ROSCOMMON.

ABOUT the next thing that Dionysius declares is to be recovered by reading aloud, namely the artistic skill of him who first wrote the letters down, there are so few comments that their paucity at first surprises. *ἀναγνωστέον κατὰ προσῳδίαν, ἐκ δὲ τῆς προσῳδίας τὴν τέχνην ὁρῶμεν.* What is this second thing to be discovered by reading aloud, and what is this *προσῳδία* which, like *ὑπόκρισις*, the letters do not proffer but solicit?

Reading *κατὰ προσῳδίαν* does not meddle with the general management of the voice or with the volume of sound. These belong to *ὑπόκρισις*, and are indeed its most serviceable instruments for representing human nature in its fervid moods and in its daily carriage and common turns of feeling and affectation. The word *προσῳδία*, musical accompaniment, determines after a fashion the grammarian's meaning. Moreover, before discussing punctuation, and after noting certain matters concerned with the regulation of the voice and its volume, Dionysius is careful to define *τόνος* or musical pitch, so far at least as it is occupied with the spoken word; and consequently, unless he has departed from the order in which he first enumerated the several elements of reading, musical pitch must have to do with *προσῳδία*.

Certain of the letters, when the sounds whereof they are

symbols were uttered, had musical pitch, *τόνος*.[1] This is defined as "the manner in which a vowel is sounded in some key, that with a rise of the voice in the high, that without a rise in the low, that with a rise and then a fall in the transitional"—*τόνος ἐστὶν ἀπήχησις φωνῆς ἐναρμονίου. ἡ κατὰ ἀνάτασιν ἐν τῇ ὀξείᾳ* (sc. *ἁρμονίᾳ*). *ἡ κατὰ ὁμαλισμὸν ἐν τῇ βαρείᾳ, ἡ κατὰ περίκλασιν*[2] *ἐν τῇ περισπωμένῃ.* Inasmuch as in every Greek word there is a voiced sound produced in one or other of these three ways, it follows that anyone who selected his words cunningly and arranged them dexterously might so control their natural music as to adjust it to the things of which he would speak or to the emotion, or the mood, or the thought he would express, yet safeguard none the less every statute of his native tongue.

Now this is all that Dionysius can be proved to have meant, if judged by what he says in his treatise as it now stands.[3] Nevertheless it is surprising that he should have ignored altogether another instrument ready for the artist's use, capable of effects just as various and as pervasive, namely, time (*χρόνος*). How eagerly and perseveringly men had striven to produce in the language of prose elastic strength and subtle enrichments by the skilful use of this element[4] in the spoken word, no serious student of literature can well have been ignorant in the genera-

[1] The best account known to me of the musical significance of Greek "accentuation" is in "The Modes of Ancient Greek Music," by Dr. D. B. Monro, pp. 87 ff.

[2] The metaphor in *περίκλασις* can hardly be Englished, all the more that the precise sense of *περί* is rendered neither by "circum" in Latin nor by "about" or "round" in English. The same is true of *περισπωμένη*, as it is true of other important technical terms, e.g. *περίοδος*. By *περί* a progress is implied, first by movement forward, then after a curving turn by movement backward in a direction generally parallel to the course first taken. There is no English equivalent for *κλᾶν*, but "pull" represents *σπᾶν* pretty closely. One of the attempts to describe the sound by the Greeks themselves was *κεκλασμένη*, another *ὀξυβάρεια*, but *περισπωμένη* came to be accepted. See for the Greek (and Latin) accounts, all latish, of the accents, "Herodiani Techn. Reliqu. Lentz" I. xxxviii. ff.

[3] Dion Thr Uhlig pp. 170 b ff.

[4] See throughout Fr. Blass in "Die Rhythmen der attischen Kunstprosa." Dionysius of Halicarnassus includes under *τέχνη* not only the artistic management of the *μέλος* inherent in the vowels of every word, but also the selection and the arrangement of words in the ways that should produce *μέτρα καὶ ῥυθμοί*, and thereby create such artistic variety in all constituents of speech as should adapt itself naturally and effectively to the thought and to the things spoken of. The result he termed *ἁρμονία*. This conception is at the basis of his treatise *περὶ συνθ. ὀνομ.*, but I may quote one passage—5 fin. =R 38 *ἐπάνειμι δ' ἐπὶ τὴν ἐξ ἀρχῆς ὑπόθεσιν ἀφ' ἧς εἰς ταῦτα ἐξέβην· ὅτι πολλὴ πρόνοια τοῖς ἀρχαίοις ἦν, καὶ ποιηταῖς καὶ συγγραφεῦσι, φιλοσόφοις τε καὶ ῥήτορσι, τῆς ἰδέας ταύτης. καὶ οὔτε τὰ ὀνόματα τοῖς ὀνόμασιν, οὔτε τὰ κῶλα τοῖς κώλοις, οὔτε τὰς περιόδους ἀλλήλαις εἰκῇ συνάπτειν ᾤοντο δεῖν· τέχνη δέ τις ἦν παρ' αὐτοῖς καὶ θεωρήματα οἷς χρώμενοι συνετίθεσαν εὖ.*

tion to which Dionysius belonged: and if Dionysius did not refer to it, there can be only one explanation of his silence—an explanation that has been suggested already for other apparent pretermissions—namely, that when he laid down rules for reading aloud, it never entered his head that anybody who used his text-book would read aloud other than a poet. If this be the case, then naturally enough he conceived of time, not as a poet's servant but as his master, requiring from the poet himself, and from all who read the poet aloud, obedience prompt and unreasoning to very peremptory commands. Dionysius may, therefore, deliberately have kept out of his text-book certain matters concerned with the management of time in lyrical verse with which he happened to be himself particularly familiar, and if he did so, his reticence was to his credit.

For an Englishman it is difficult to understand how the music inherent in the spoken language by virtue of its accents—*λογῶδές τι μέλος*, Aristoxenus calls it—could be so controlled by art even in verse that the ear caught certain effects both new and pleasing, which had to be set down to artistic skill operating at once in the choice and the ordering of words. Yet it would appear that in the judgment of Dionysius this was not only feasable, but a result actually achieved by the men whose poems were read in the schools as models of perfect artistic expression.

Such being the nature of *ἀνάγνωσις κατὰ προσῳδίαν*, it demanded a Greek voice and a Greek ear to discover thereby the poet's art. If a reader was to be helped at all by annotations, these could only be such as warned him that the place or the nature of the accent on this word or that was different in the poet's day from that to which the reader was himself accustomed, or that the correct accentuation was uncertain, or such again as directed him to accent in a particular way some word which had passed out of use.

Of the notes in the ravennas which deal with accents there are one or two so worded that they may have to do with reading aloud. In two *ἀναγνωστέον* itself occurs:—

Av 1656 *προπερισπωμένως ἀναγνωστέον τὸ* **ΝΟΘΕΙΑ**: T 697 **ΤΡΟΠΑΙΟΝ**:—*τροπαῖον προπερισπωμένως ἀναγνωστέον παρὰ Ἀριστοφάνει καὶ Θουκυδίδῃ, τρόπαιον δὲ προπαροξυτόνως παρὰ τοῖς νεωτέροις.*

There is certainly an early stratum in the commentaries from which these notes come, so that the terminology is not surprising. The same point of view occurs in another note to the Birds—228 *ταῦτα δεῖ ὀξυτόνως προφέρεσθαι τῇ φωνῇ ὥστε ὀρνέου ἦχον προφαίνεσθαι κατὰ μίμησιν.*[5] But it is surprising that anything of the kind should be found in the commentator of the Clouds — 180 **ΘΑΛΗΝ** : — . . . *διχῶς δὲ τὸ ὄνομα ἐκφωνητέον, βαρυτόνως μὲν Θάλης ὡς Χρέμης, οὗ ἡ γενικὴ Θάλητος. ἔτι δὲ καὶ περισπωμένως, Θαλῆς ὡς Ἑρμῆς*—in a note which has probably little or nothing to do with reading.[6]

The note to Av 228 carries with it another on 237 **ΤΙΟ ΤΙΟ** : —*μιμούμενος πάλιν τὴν φωνὴν καλεῖ αὐτὰ ὁ Ἔποψ· ὁμοίως δὲ καὶ ταῦτα ὀξυτονητέον* : and another still may be an aid to the reader :—102 **ΤΑΩΣ** :— . . . *τὸ δὲ ὄνομα περισπῶσιν Ἀττικοί.* But taken by itself no note so expressed can be claimed as concerned with reading aloud. I will throw all this rubbish into one heap, and let who likes pick out—the thing is for the most part easily done—the notes originating[7] in the craze for atticism, in analogy, in ambiguity, in *διάφοροι λέξεις* :—

Pl 75 **ΜΕΘΕΣΘΕ** : — *παροξυτόνως οἱ ἀττικοὶ λέγουσιν*[8] : 145 **ΧΑΡΙΕΝ** : — *οἱ ἀττικοὶ πρὸ δύο ἀναπέμπουσι, τὸ δὲ πρὸ μιᾶς κοινόν* : 223 **τοὺς ΣΤΓΓΕΩΡΓΟΥΣ** : —*βαρυτόνως· σύνθετον γὰρ ὡς πάγκαλος, πάνσοφος· τὰ γὰρ εἰς ος ὀξύτονα συντιθέμενα βαρύνεται* : 453 **ΤΡΟΠΑΙΟΝ** : —*οἱ παλαιοὶ ἀττικοὶ προπερισπῶσιν, οἱ δὲ νεώτεροι προπαροξύνουσι* : 1061 **ΠΛΥΝΟΝ** :— *ὀξυτόνως τὸ ἀγγεῖον αὐτό, παροξυτόνως δὲ τὸ πλυνόμενον* : N 13 **ΤΩΝ ΧΡΕΩΝ** :—*περισπαστέον· δηλοῖ γὰρ τῶν ὀφλημάτων* : 130 **ΣΚΙΝΔΑΛΜΟΥΣ** : —*τοῦτο ἐπὶ τῆς εὐθείας ὀξυτονεῖται, ἐπὶ δὲ τῶν πλαγίων παροξύνεται* : 1170 *τὸ* **ΊΟΥ ΊΟΥ** *ἐπὶ χαρᾶς περισπᾶται* : 1171 **ΧΡΟΑΝ** :—*οἱ ἀττικοὶ παροξύνουσι, τὴν χρόαν* : R 222 **ʼΟΡΡΟΝ** :— *τὸν καλούμενον ταῦρον· μέρος δὲ ἐστι τῆς πυγῆς·*

[5] The ravennas merely assigns this to 228 without a lemma. If it refers to *ἰτω ἰτω* only, it may be a note on *ἀμφιβολία*. The venetus (which omits *τῇ φωνῇ*) gives the lemma as from 227, but writes the note thus—*ἑπο·ποι* :—*πό·πό·πό* : *ταῦτα δεῖ κτέ.*

[6] See p. 86 14 supra.

[7] Those which are plainly textual have been given already, p. 85 7.

[8] This cannot be taken as any evidence that the note was intended to help the reader. It is quite common in Herodian. The Attics "pronounce it." Sometimes both *γράφειν* and *λέγειν* are found together — Phot. s.v. *μῦα* : — *καὶ γράφεται καὶ λέγεται ἄνευ τοῦ ῑ καὶ δισυλλάβως ὑπὸ τῶν ἀττικῶν.*

Ἡρωδιανὸς δὲ βαρύνει αὐτό: 482 **ΣΠΟΓΓΙΑΝ**:—ὀξυτόνως ἀττικοί: 826 **ΛΙΣΠΗ**:—τῷ τόνῳ ὡς **ΚΙΣΤΗ**· Ἀπολλώνιος δὲ ὀξύνει ὡς **ΨΙΛΗ**:—840 βαρυτονητέον τὸ **ΑΛΗΘΕΣ**: Av 58 **ΕΠΟΠΟΙ**:—Σύμμαχος καὶ Δίδυμος προπαροξυτόνως ἀπὸ τοῦ ὁ ἔποπος, οἱ δὲ περισπωμένως ἵνα ᾖ ἐπίρρημα κτέ: 505 **ΚΟΚΚΥ**: ἔστι "μόνως," παροξυτόνως: 598 **ΓΑΥΛΟΝ**:—νῦν προπερισπωμένως, ἐπὶ δὲ τοῦ ἀγγείου ὀξυτόνως: Pa 1 τὸ **ΜΑΖΑΝ** ⟨προ⟩περισπαστέον: 5 **ΝΥΝΔΗ**:—ἀναβιβαστέον τὸν τόνον· οὕτω γὰρ ἀττικοί: 38 **ΒΟΡΟΝ**:—ὀξυτόνως ἀντὶ τοῦ ἀδηφάγον: 60 **ΤΡΥΓΑΙΟΣ**:—ἀπὸ ῥήματος τῆς ᾱ συζυγίας τῶν περισπωμένων καὶ προαναπέμπει τὸν τόνον· ὡς ἀπὸ τοῦ τιμῶ Τίμαιος, οὕτως ἀπὸ τοῦ τρυγῶ Τρύγαιος· ὁ δὲ Ἡρωδιανὸς προπερισπᾷ κτέ: 317 τὸ **ΙΟΥ ΙΟΥ** τινὲς τοῦ χοροῦ φασιν· ἐὰν οὖν τοῦ χοροῦ, περισπᾶται: L 266 ἐὰν ᾖ **ΦΙΛΟΥΡΓΕ** ὡς πανοῦργε, ὄνομα κύριον, ἐὰν δὲ ὀξυτόνως, ἐπίθετον: 285 **ΜΗΝΥΝ**:—παροξυτόνως, ἀντὶ τοῦ μὴ δή: 593 **ΚΟΡΩΝ**:—περισπωμένως· οὐκ ἔστι γὰρ τριγενές: Ac 93 **ΠΡΕΣΒΕΩΣ** παροξυτόνως ὡς μάντεως, ἀπὸ εὐθείας τῆς ὁ πρέσβυς· οἱ δὲ παροξυτόνως ὡς χαλκέως, ἀπὸ εὐθείας τῆς ὁ πρεσβεύς· οἵτινες ἁμαρτάνουσιν· οὐ γὰρ ἔστιν ὁ πρεσβεύς: 684 **ΗΛΥΓΗΝ**:—βαρύνεται· παρὰ γὰρ τὸ λύγη· πλεονάζει η̄: 961 ἐς τοὺς **ΧΟΑΣ**:—εἰς τὴν ἑορτὴν τῶν χοῶν . . . τὸ δὲ **ΧΟΑΣ** ὅτε ἐπὶ τῶν μέτρων τίθεται, περισπᾶται: 1055 **ΧΙΛΙΩΝ**:—περισπῶσιν ἀττικοί: V 493 **ΟΡΦΩΣ**:—τὸ ὀρφως καὶ λαγως περισπῶσιν ἀττικοί: 804 **ΕΚΑΤΑΙΟΝ**:—Καλλιστρατος ὡς ἐπινίκιον: 1382 **ΟΛΥΜΠΙΑΣΙΝ**:—νῦν προπαροξύνεται· λέγει γὰρ περὶ τοῦ τόπου.

A note like that at Ac 961 seems to imply that the accent was actually marked in the annotator's text, but as a rule it is impossible to say whether the accent was marked or not. Even if **χόας** was read, the note is not textual like those mentioned on p. 85 25 supra, and like another preserved in the venetus to R 363:—

ΘΩΡΥΚΙΩΝ:— . . . τινὲς δὲ **θωρυκιῶν** (*θωρυκίων* ven) γράφουσιν ἀντὶ τοῦ τὰ τῶν Θωρυκίων μιμούμενος.

Here the *γράφουσιν* shows that the accent was part of the

spelling, whereas in a similar note at 320 the wording leaves the point doubtful :—

ΔΙΑΓΟΡΑΣ :—*μελῶν ποιητής . . . οἱ δὲ τὸ* ΔΙΑΓΟΡΑΣ *περισπῶσιν ὡς* Ἀπολλόδωρος *ὁ* Ταρσεὺς *καί φασιν* Ἴακχον *λέγειν ὃν ᾄδουσιν ἐξ ἄστεως διὰ τῆς ἀγορᾶς ἐξιόντες εἰς* Ἐλευσῖνα.

It is noteworthy that there is no trace of the mode of marking accents found, for example, in the Bacchylides papyrus, whereby a reader was secured against *ἀνάτασις* or *περίκλασις* in the wrong place by the putting of the grave accent on the first vowel or vowels of oxytone and perispomenon or properispomenon words. Further, it is surprising that nothing is said of the accentuation of Dorian words or of the accentuation of Greek by foreigners, whereas the papyri show that for Sappho or Alcman as for Homer the accents were often carefully marked.

The impression given by these notes is scarcely that they were intended to enable a reader to discern in Aristophanes the magic of sounds artfully adjusted with proper regard for their musical pitch. That motive may very well have been wholly absent.

Of notes upon time in pronunciation there is a similar indigence, and those that do occur tend to indicate that their producers knew uncommonly little about time, either as an element in words or in rhythm. Whether in any of the following cases the vowel in debate was marked by ¯ or ˘ there is no saying :—

Pl 406 *ὅτι συνεσταλμένον τὸ ἰατρός* : 1045 *διὰ τοῦ ō μικροῦ τὸ ἑορακέναι διὰ τὸ μέτρον* :[9] N 371 *αἰθρία*

[9] Quite a common doctrine not only in regard to quantity but also to spelling, to *σχηματισμοί*, *μεταπλασμοί*, and even to TROPES like *πλεονασμός* and FIGURES like *πρωθύστερον*—sch. ven N 127 *διδάξομαι* :—*τοῦ μέτρου οὐκ ἐπιτρέποντος εἰπεῖν "ἐμαυτὸν διδάξω" ἔφη "<διδάξομαι> αὐτὸς" κτέ* : Pa 253 *οὗτος παραινῶ σοι μέλιτι χρῆσθαι θατέρῳ* : — *ἐν πολλοῖς κεῖται τὸ ᾱ̄ῑ̄, τάχα δ' οὐκ ὠφελεῖ διὰ τὸ* (=*ὥστε*) *μέτρον εἶναι, εἰ μὴ ἄρα τὴν ᾱ̄ῑ̄ κοινὴν λάβοιμεν* (and the ᾱ of *θατέρῳ* short) : sch. Ald Pa 788 *ἀεὶ μέντοι τὸ ὄρτυγας ἐκτείνεται, νῦν δὲ διὰ τὸ μέτρον συνέσταλται* : Ac 300 *ἐνταῦθα πάλιν περιττεύει τὸ ποτὲ διὰ τὴν μετροποιΐαν . . . ὡς οὖν ἄνω* (293) *τὸ νῦν περιττεύει, οὕτως ἐνταῦθα τὸ ποτέ* : V 704 *τιθασευτήν* :—*ἓν ō̄ διὰ τὸ μέτρον* : sch. Aesch. Sc T 389 *ἀνοία* :—*παροξυτόνως ἀττικῶς ἀντὶ τοῦ ἄνοια· διὰ δὲ τὸ μέτρον ἐξέτεινεν* : id. 751 *τὸ τέλεια ἀντὶ τοῦ τέλειαι· ὑφῆκεν δὲ τὸ ῑ̄ διὰ τὸ μέτρον* : cp. Pers 374 *κρατός* : —*βέλτιον οὖν κράτος κτέ* : sch. Soph. El 86 *τὸ* (*τοῦ*?) *δὲ ἀὴρ τὸ ᾱ̄ συνέστειλεν διὰ ῥυθμὸν ἢ μέτρον* : sch. Eur. Or 702 *ἐνταῦθα πρωθύστερός ἐστιν ὁ τρόπος· διὰ γὰρ τὴν βίαν τοῦ μέτρου οὕτως συνηρμόσθη τὸ ἔπος* : Andr 50 *ἡ δὲ ἀνάγκη τοῦ μέτρου τῆς ταυτολογίας αἰτία*. That these are not necessarily late in time Quint. 1 8 14 shows :—poetae, quibus quia plerumque servire metro coguntur, adeo ignoscitur ut vitia ipsa aliis in carmine

ἐν ἐκτάσει κτέ: 1163 *λυσανίας*:—*ἐκτεταμένως προενεκτέον τὴν ᾱ καὶ ῑ̄ συλλαβήν*: R 295 *θάτερον*:—*προενεκτέον ἐν ἐκτάσει τὸ ᾱ· σύνηθες γὰρ αὐτοῖς*: Av 715 *ἐν συστολῇ εἶπεν τὸ πρίεσθαι*: Pa 192 *τὰ κρέα*:—*ὅτι κατὰ συστολὴν ἔλεγον, οὐ μόνον, ὥς φασί τινες, ἐν ἐκτάσει*: 782 see supra 85 25: T 728 *ὄνομα κύριον, δούλης, τὸ Μανία, καὶ ἐκτεταμένον ἔχει τὸ ᾱ.*

Really there must be something in the theory that in the time of Dionysius Greeks did not need to be told how to pronounce their own language. Comments like some of these look as if they had been bred in days when accent was passing or passed into stress, and time was becoming or become indeterminate. Dionysius in his book records in an exact way the different kinds of syllables existing in Greek, long, short, and common, but he does not say that poets may play tricks with them.

Of notes relating to metre there are not in the ravennas more than a score, and of these the most have been chronicled already as textual (p. 91). Perhaps these were meant for the schoolboy[10] reader:—

Pl 487 *τὸ μέτρον ἀναπαιστικὸν τετρά<μετρον καταληκτικὸν εἰς> συλλαβήν· δέχεται δὲ ἀνάπαιστον, σπονδεῖον, ἴαμβον*: N 708 *βακχικὸν δίρυθμον*: (Av 983 *τῷ αὐτῷ μέτρῳ ἀναπλάττεται καὶ αὐτὸς χρησμόν*:)

L 484 *ἀντισπατικὸν* (sic) *γὰρ τὸ μέτρον*: T 531 *τοῦτο ἰαμβικὸν τετράμετρον καταλῆγον*: 547 *τοῦτο μόνον τὸ τετράμετρον ἰαμβεῖον ἀνάπαιστον ἔχει τὸν καταλήγοντα· ἄξιον οὖν αὐτὸν τηρῆσαι.*

In the centuries to which all this sort of stuff would seem to

appellationibus nominentur: metaplasmos enim et schematismos et schemata . . . vocamus et laudem virtutis necessitati damus. In a dialect other than Attic such were termed barbarisms or solecisms according as they were concerned with quantity and inflexions — Phot. s.v. *φαρμακός*: — *τὸ κάθαρμα, βραχέως· οἱ δὲ Ἴωνες ἐκτείνοντες λέγουσι, φάρμᾱκον· οὗτοι γὰρ διὰ τὴν τῶν βαρβάρων παροίκησιν ἐλυμήναντο τῆς διαλέκτου τὸ πάτριον, τὰ μέτρα, τοὺς χρόνους· δηλοῖ καὶ Ἵππῶναξ*: id. s.v. *Σόλοι*: — *πόλεις Κιλικίας καὶ Κύπρου ἀφ' ὧν ὁ σολοικισμός· <καὶ Σολοικίζοντες οἱ> βαρβαρίζοντες κατὰ τὴν ἰδίαν γλῶσσαν.*

[10] Of the like simple sort are those in the scholia to the tragedians—sch. Soph. Aj 81 *τρίβραχυς*: Ph 839 *ταῦτα δι' ἑπῶν* (are hexameters): 446 *κατὰ συνίζησιν βαίνεται ἐπεὶ οὐ*: Eur. Or 729 *τροχαϊκὸν τετράμετρον καταληκτικόν*. There are two somewhat more advanced, at Aesch. Sc T 98 and 120. These may be jottings by schoolboys to help them out when the master bade them *βαίνειν τὸν στίχον*, scandere versum. For examples of the method see Keil Gram Lat iii. 459 ff. It is referred to by Quint. 1 8 13.

belong men were accustomed to read not *κατὰ προσῳδίαν*, but *κατὰ τὰς ῑ προσῳδίας*. Of these ten *προσῳδίαι* I have now dealt with five, namely, *ὀξεῖα*, *βαρεῖα*, *περισπωμένη*, *μακρά*, *βραχεῖα*. There remain *δασεῖα*, *ψιλή*,[11] *ἀπόστροφος*, *ὑφ᾽ ἕν*[12] and *ὑποδιαστολή*. About none of these did Dionysius, so far as is known, say anything, although in his day in reading the letters off everybody had almost always to do for himself what has since been done for him by the regular use of the signs for the breathings and for the three so-called affections of speech.

It has been already pointed out that the scholiasts are strangely reticent in regard to the breathings. If this implies—I do not say that it does imply—that breathings were normally marked in the authorised version, then, alike whether they were correctly distinguished or not, they operated in much the same way[13] as the discriminating marks (*τὰ διακρίνοντα σημεῖα*) properly so called. However this may be, there are only two notes on breathings in the ravennas:—

> R 1265 *τινὲς ἀξιοῦσι τὸ* **ΙΗ** *ψιλοῦν ὅταν μὴ ᾖ ἐν ἐφυμνίῳ· ἐκεῖ γὰρ δασύνεται*: Ac 330 **ΕΙΡΞΑϹ**:— *ἀποκλείσας· δασέως δὲ τοῦτο ἀττικοί.*

The sign named *ἡ ἀπόστροφος* (᾽), said to have been first used by Aristophanes of Byzantium for marking the three varieties of *συναλοιφή* or slur,[14] was long in coming into general use. The

[11] Arcadius (?) 188 (=Nck. Aris. Byz. Frag. 13=Lentz Herod I. xxxviii.) is not to be credited when he says that Arist. Byz. did esteem the breathings musical after a sort. ("A significat Theodosii codicem 2603, B Ps.-Arcadium s. cod. Paris. 2102." Nck.)—*ἀλλ᾽ ἑκάστῳ πνεύματι οὐκ ἀτέχνως οὐδ᾽ ἀμούσως τὰ σημεῖα* <*καὶ σύμβ*>*ολα* (*τὰ σημεῖα ὅλα* A, *τὰ σημεῖα* B) *ἐπέθετο. καθάπερ οἱ τοῖς αὐλοῖς τὰ τρήματα εὐράμενοι ἐπιφράττειν αὐτὰ καὶ ὑπανοίγειν ὁπότε βούλοιντο κέρασί τισιν ἢ βόμβυξιν ὑφολμίοις* (Salmasius, *ὑφολκίοις* A, *ὑφορκίοις* B) *ἐπετεχνάσαντο, ἄνω τε καὶ κάτω καὶ ἔνδον τε καὶ ἔξω στρέφοντες ταῦτα, οὐτωσὶ κἀκεῖνος* (Nck., *κἀκείνοις* vulg.) *ὥσπερ κέρατα τὰ σημεῖα ἐποιήσατο τῷ πνεύματι, ἕν τι σχῆμα ἑκατέρῳ σημηνάμενος, τοῦτο δὴ τὸ ἓν ὥσπερ αὐλ*<*οῦ ὅλ*>*ῳ* (Lentz, *αὐλῷ* codd.) *εἰκός, ὅπερ ἔνδον καὶ ἔξω στρέφων ἐπιφράττειν τε καὶ ὑπανοίγειν τὸ πνεῦμα ἐδίδαξεν· ἐπιφράττει*[*ν*] *μὲν γὰρ αὐτὸ καὶ ἐπέχει*[*ν*] ([*ν*] bis Nck.) *ὁπότε* <*τις*> *ψιλοῦν ἐπιτάττοι· ἀφίησι δὲ καὶ ὑπανοίγει ἡνίκα ἐπιπνέοντες ἡμεῖς δασέως λέγειν ἀναγκαζόμεθα.* Perhaps the second *ἕν* has displaced a delineation of the sign—*τοῦτο δὴ τὸ* ⊦, if indeed this driveller knew the original form of the *σημεῖον*.

[12] The meaning of the preposition is illustrated by the citations from the scholia vol. ii. 585 b. Cp. sch. ven V 140 *μυσπολεῖ*:— . . . *οὕτως οἱ ἀττικοὶ ὑπὸ μίαν λέξιν*. The same thing is sometimes expressed by *κατὰ σύνθεσιν*, the opposite being *κατὰ παράθεσιν*. Both these terms occur sch. Hom. Π 248: and the latter sch. ven Pa 990 **ΤΡΙΑΚΑΙΔΕΚΑ**:—*τοῦτο βέλτιον κατὰ παράθεσιν ἀναγινώσκειν*, i.e. *τρία καὶ δέκα*, not *τριακαίδεκα*.

[13] The same effect was, as papyri show, produced by making danger-signals of the accents.

[14] Dionys. Hal. *περὶ συνθ. ὀνομ.* 6=R 42 12 speaks of *συναλοιφή* as an element in *ἁρμονία*—*ὅ τε γράφων "μήτ᾽ ἰδίας ἔχθρας μηδεμιᾶς εἵνεχ᾽ ἥκειν"* (Dem. 23 1) *ταῖς συναλοιφαῖς ἠλάττωκε μόρια*

ὑφ' ἕν or leash, and the *ὑποδιαστολή* or break are well known from papyri. The former in either of its alternative forms served to indicate a compound or quasi-compound, e.g. **ΦΟΙΝΙΚΟΝΩΤΟΝ, ΑΡΗΪΦΙΛΟΝ.** The latter marked in cases of doubt the correct way of dividing the letters into words, e.g. **ΕΔΕΙCΕ,ΝΗΡΕΟC** Bacchyl. 16 102.

For the most part, it is uncommonly difficult to say confidently that any given note dealing with such points as the substantive words actually represented by the letters was meant for the *ἀναγνώστης*. Its framer may have thought first of the trope *ἀμφιβολία* or he may intend to give textual variants. Even the presence of some part of *ἀναγινώσκειν* is not conclusive, for it is well known that the verb when used by the Epigoni need not relate to reading aloud. Nor do the notes as a rule betray the nature of the text on which they were written, that is to say, whether the letters had the discriminating signs attached to them or no. The note at R 351 :—*τινὲς ἀναγινώσκουσι* **ΠΑΝΘΗΡΟΝ** may just as easily have been written against the bare letters as from the knowledge that some copies had **ΕΞΑΓ'ΕΠ'ΑΝΘΗΡΟΝ** and others **ΕΞΑΓΕ,ΠΑΝΘΗΡΟΝ.** Two of the variants at R 15 may date from a time when words had always a break between them, or they may point out the existence of ambiguity, or again the annotator may have used different copies, some showing **CΚΕΤΗ,ΦΟΡΟΥCΙ**, some **CΚΕΤΗΦΟΡΟΥCΙ.** The testimony of another commentary with an old strain in it is similar. From a note to Av 1289—**ΑΝΕΝΕΜΟΝΤΟ** :—*ἐνταῦθα συναληλιμμένον ἀμφίβολόν ἐστιν, ὃ καὶ ἐπιτετήδευκεν*: it is a reasonable inference that the annotator expected signals to be ordinarily shown in such places; but nothing can be inferred from two other comments—Av 687 *ἔνιοι τὸ* **ΤΑΛΑΟΙ** *διαιροῦσιν ὥστε εἶναι* **ΑΛΑΟΙ**: 1091 *τινὲς τὸ* **ΠΝΙΓΟΥC** *κατὰ γενικὴν φασιν κτέ.* They may originate as easily from a text with the bare letters as with the garnished letters, being in the one case "reading" notes, in the other definite variants. The annotator at L 519 would

τοῦ λόγου καὶ παρακέκρουκέ τινα τῶν γραμμάτων, in accord with the comparison which he makes just before of the craftsman in words with the craftsman in bricks and stone and timber—*συντίθησιν ἐκ τούτων ἤδη τὸ ἔργον, τρία ταῦτα πραγματευόμενος ποίῳ δεῖ λίθῳ τε καὶ ξύλῳ τε καὶ πλίνθῳ ποῖον ἁρμόσαι λίθον ἢ ξύλον ἢ πλίνθον· ἔπειτα πῶς τῶν ἁρμοζομένων ἕκαστον καὶ ἐπὶ ποίας πλευρᾶς ἑδράσαι· καὶ τρίτον, εἴ τι δύσεδρόν ἐστιν ἀποκροῦσαι καὶ περικόψαι καὶ αὐτὸ τοῦτο εὔεδρον ποιῆσαι.* The comparison itself with one reference or another is a commonplace in the rhetors.

seem to have had the letters only before him when he said *ἀντὶ τοῦ ἀνήσεις* (**CTHMONANHCEIC**). At 601 in the same play the metaphrases may come from different annotated editions or may have been written upon **ΔΗΜΑΞΩ** (i.e. *δημάξω* or *δὴ μάξω*).

At Pa 844 the note — *προστακτικόν ἐστι τὸ στόρνυ καί ἐστιν ὁ τε σύνδεσμος* : seems to imply that its framer's text had **CTOPNYTTE**, not **CTOPNY,TE**, but the annotator at 153, like his compeer at Ac 945, must either have used a text with the words sundered from each other or actually had **KATΩKAPA** or **KATΩKAPA** before him :—

> Pa 153 *τὸ ἐπὶ κεφαλῆς πεσεῖν οὕτω λέγουσιν ἀττικοί, ὑφ' ἓν γράφοντες* : Ac 945 *οὕτω ὑφ' ἓν οἱ ἀττικοὶ λέγουσιν.*[15]

The *ὑφ' ἓν ὅλον* at V 505 tells neither for nor against the presence of a signal, whether leash or accent.

Here are the notes on the various kinds of slur furnished by the ravennas. Whether right or desperately wrong, they have nothing to tell except that the words were not written in full :—

---

[15] The word *ἀπόστροφος*, much rarer than *ὑφ' ἕν*, occurs in sch. Ald Ac 687 **CKANΔAΛHΘPICTAC** : — *διχῶς ἀναγινώσκεται· ὑφ' ἕν, ἵν' ᾖ σκανδαληθριστάς· ἢ ἀπόστροφος ἐν τῷ ρ̄, ἵν' ᾖ σκανδάληθρ' ἱστάς* (i.e. (1) **σκανδαληθριστας** or **σκανδαληθριστάς**, (2) **σκανδαλῆθρ, ιστας** or **σκανδάληθριστάς**). There are several notes on slur in the ven to R —R 303 *αἰφνιδίως ὀφθῆναι συνελόντα τὴν συναλοιφήν* in **γαλήνὸρῶ** : 692 **ΧΡΗΝΑΙ** : — *Καλλίστρατός φησιν οὐ συναλοιφὴν εἶναι* (not for *χρὴ εἶναι*), *ἀλλὰ διάλεκτον ἰδίαν σημαίνουσαν τὸ δέον* ‹*εἶναι*› : 1035 **ΧΡΗCΤΕΔΙΔΑΞΕΝ** :— *τινὲς συναλοιφὴν λέγουσιν* (i.e. *χρὴ ἔσται*). The normal term for dividing by the *ὑποδιαστολή* is *διαιρεῖν*, e.g. Galen *Ἱπποκρ. Γλῶσσαι* s.v. **ΜΕΛΑΝΕΟΝ** : —*τινὲς ὑφ' ἓν ἀναγινώσκουσιν ἵν' ᾖ τὸ μελανοῦν· ἔνιοι δὲ διαιροῦσι, χλωρὸν ἢ μέλαν ἐόν, ἀντὶ τοῦ ὄν* : sch. Aesch. Per 35 **COTCICKANHCΠHΓACTAΓΩN** :— *τινὲς διαιροῦσι* **coucic** *καὶ* **κανηc** *καὶ* **πηγας** *καὶ* **ταγων** :

There are many ways of guiding the reader or of removing the ambiguity besides mentioning *τὰ διακρίνοντα σημεῖα* by name, or writing the words in full—(1) by giving the accent—sch. Soph. OR 1521 **ΑΦΟΤ** : —*τῇ προσῳδίᾳ ὡς ἀφαιροῦ* (i.e. *ἀφοῦ*, not *ἀφ' οὗ*) : (2) by determining the breathing —sch. Soph. Aj 98 **ΟΙΔΑΤΙΜΑCΟΤCΙ** : —*ἐὰν δασυνθῇ τὸ οι ἔσται ἐπὶ τῶν 'Ατρειδῶν· ἐὰν δὲ ψιλόν, τὸ οἶδα, ἀντὶ τοῦ ἐπίσταμαι* (*οἶδ'* or *οἶδ'*) : (3) by notes like that at Pa 844 cited above—sch. Soph. OR 1188 **ΕΝΑΡΙΘΜΩ** :—*ἐξαριθμοῦμαι, ἵν' ᾖ ῥῆμα ἃ προσώπου, καὶ οὐ δοτικὴ ἀρσενικοῦ* : (4) by a metaphrase—R 456 (*οσοι*) **ΜΕΜΤΗΜΕΘ-** (*ευσεβη*) : — *ἀντὶ τοῦ ἐμνσταγωγήθημεν* (i.e. *ἐμεμνήμεθα*, not *μεμνήμεθα*) : sch. Aesch. Per 435 *πλῆθος* **ΤΟCΟΤΤΑΡΙΘ-ΜΟΝ** *ἀνθρώπων θανεῖν* :—*πλῆθος ἀνθρώπων τοσοῦτον τῷ ἀριθμῷ· μήποτε δὲ τοσουτάριθμον θέλει* : Eum 58 (**ΓΕΝΟC**) **ΤΡΕΦΟΤC** (**ΑΝΑΤΕΙ**) :—*τὸ τῆς ἀνατροφῆς* (as if it were *τρέφους*, not *τρέφουσα*) : Soph. Tr 353 **ΘΕΛΟΙ** :—*ἑλὼν εἰη· εἰ δὲ ὑφ' ἕν, θέλοι ἄν.*

In the scholia to some of the plays of Euripides there are extraordinary readings produced by wrong grouping of the letters —Ph 470 *οὐ ποικίλων* **ΔΕΙΤΑΝΔΙΧΕΡ** *μηνευμάτων* :—*γράφεται δεῖτ' ἄνδιχ' ἑρμηνευμάτων, ἵν' ᾖ καὶ οὐ ποικίλως δεῖται ἔξωθεν ἀπολογίας ἡ ἀλήθεια κτέ* : but another note gives the right division *δεῖ τἀνδιχ'*.

Pl 828 **ΜΟΥΣΤΙΝ**:—*τὸ τέλειον, μοι ἐστίν*: N 89 **ΑΝ**:—*τὸ τέλειον, ἃ ἄν*: 92 **ΤΩΙΚΙΔΙΟΝ**:—*τὸ οἰκίδιον*: 1205 **ΑΙΣΤΕΟΝΜΟΥΓΚΩΜΙΟΝ**:—*τὸ τέλειον, ἀστέον μοι ἐγκ.*: R 511 **ΚΩΙΝΟΝ**:—*ἀντὶ τοῦ καὶ οἶνον*: 951 **ΤΑΥΤΑ**:—*ἀντὶ τοῦ τὰ αὐτά*: 958 **ΚΑΧ**:—*τὸ τέλειον, κακά*: 971 **ΜΕΝΤΟΥΓΩ**:—*τὸ πλῆρες, μέντοι ἐγώ*: Pa 582 **ΩΦΙΛΤΑΘ**:—*τὸ τέλειον, ὦ φιλτάτη, σκληρῶς τοῦ ἢ συναλιφθέντος*: L 48 **ΧΗΓΧΟΥΣΑ**:—*τὸ πλῆρες, καὶ ἡ ἄγχουσα*: 888 **ΔΗΣΘ**:—*τὸ ἐντελές, δή ἐστιν*: 936 **ΑΝΘΡΩΠΟΣ**:—*ἡ ἄνθρωπος*: Ac 590 **ΟΙΜ**:—*τὸ τέλειον, οἶμαι*: 816 **ΕΡΜ**:—*τὰ πλῆρες, Ἑρμᾶ*: T 1076 **ΩΓΑΘ**:—*τὸ πλῆρες, ὠγαθή*:[16] Ec 26 **ΘΑΙΜΑΤΙΑ**:—*τὰ ἱμάτια*: 929 **ΗΓΧΟΥΣΑ**:—*ἡ ἄγχουσα*.

Before passing on to notes on the utterance of words as grouped in members and periods I must make room here for a comment of an unusual kind found in the Clouds. Notes of the sort belong, as a rule, to *ὀρθογραφία*, but this has to do with reading aloud, with the pronunciation in fact of Strepsiades, a contemporary of Aristophanes:—

N 315 **ΗΡΩΙΝΑΙ**:—*κατὰ τὸ ἀρχαῖον καὶ σύνηθες αὐτοῖς ἐνθάδε τρισυλλάβως προηνέγκατο (ὁ Στρεψιάδης) τὸ ἠρῶναι* (see supra 86 14).

---

[16] For the doctrine that a long vowel could be squeezed out, seen here and at Pa 852: Ac 816, cp. sch. ven R 103 **ΜΑΛΛΑ**: —*οἱ μὲν βραχύνουσιν ἵνα τοῦ ᾗ ἐκθλιψις εἶναι δοκῇ* (i.e. *μ' ἀλλά=μὴ ἀλλά*), *οἱ δὲ ἐκτείνουσιν τὸ ᾱ κρᾶσιν πιστεύοντες εἶναι τοῦ ᾗ καὶ τοῦ ᾱ βραχέος εἰς τὸ ᾱ μακρόν* (i.e. *μἀλλά*): id. Pa 1016 *ὦ πολυτιμητευχομένοις*:—*ὅτι ἐξεβλήθη τὸ ᾗ*. Instead of the actual words written out in full after *τὸ ἐντελές* or the like, a metaphrase sometimes appears—sch. Eur. Hec 812 **ΠΟΙΜΥΠΕΞΑΓΕΙΣΠΟΔΑ**:—*τὸ ἐντελές· ποῦ μοι ὑπεξέρχῃ;*

CHAPTER V

READING ALOUD ΚΑΤΑ ΔΙΑΣΤΟΛΗΝ

In modern wit all printed trash is
Set off with numerous breaks—and dashes.
To statesmen would you give a wipe,
You print it in Italic type:
When letters are in vulgar shapes,
'T is ten to one the wit escapes;
But when in Capitals exprest,
The dullest reader smokes the jest,
Or else perhaps he may invent
A better than the poet meant,
As learned commentators view
In Homer, more than Homer knew.—SWIFT.

A MAN may read *κατὰ διαστολήν* just as he may read *καθ' ὑπόκρισιν* or *κατὰ προσῳδίαν* with nothing but the bare letters before him; but if he is to be guided, he may be guided apart from verbal directions in one or both of two ways. The signal may be a breach or gap in the row of letters, or may be a mark made by the pen; or the gap and the mark may go together as happens sometimes when the mark is the *παράγραφος*, and indeed almost always, whatever the mark is.

The treatise of Dionysius in its extant form ignores the gap, and recognises only one kind of mark, the point or dot (*στιγμή*) which fulfilled two several offices according as it was placed above or below the embroidered row formed by the letters themselves. In the latter case it had the distinctive name of *ὑποστιγμή*:—

> *στιγμή ἐστι διανοίας ἀπηρτισμένης σημεῖον, ὑποστιγμὴ δὲ διανοίας μηδέπω ἀπηρτισμένης ἀλλ' ἔτι ἐνδεούσης σημεῖον. Τίνι διαφέρει στιγμὴ ὑποστιγμῆς; Χρόνῳ· ἐν μὲν γὰρ τῇ στιγμῇ πολὺ τὸ διάστημα, ἐν δὲ τῇ ὑποστιγμῇ παντελῶς ὀλίγον.*[1]

[1] After much deliberation I follow Uhlig unhesitatingly, "Zur Wiederherstellung d. ältesten occident. Compend. d. Gramm." p. 76 "Die Kapitel über die Interpunk-

Seeing that the function of the two points is here described, and not their position, Dionysius probably conceived that in *ὑποστιγμή* the preposition indicated subordinate office rather than a lower position,[2] but this is indeterminable and of little consequence.

Both the ravennas and the venetus are niggardly in notes upon punctuation. In the ravennas these are all in which anything is said about points:—

R 756 *ὁμομαστιγίας*:—*στικτέον ἐπὶ τὸ* (*τοῦ* ven) *μαστιγίας· μέλλων γὰρ αὐτοῦ πυνθάνεσθαι περί τινος πράγματος δουλικοῦ σιωπᾷ, ἀκούσας ἔνδον γενομένου θορύβου, περὶ οὗ καὶ ἐξῆς πυνθάνεται· οὐ γὰρ ὁρκίζει αὐτὸν κατὰ τοῦ Διὸς ἵνα εἴπῃ αὐτῷ περὶ τῆς ἔνδον βοῆς. δύναται δὲ*

tion lautet in alten handschriften: *στιγμαί εἰσι ᾱ· τελεία, μέση, ὑποστιγμή. καὶ ἡ μὲν τελεία στιγμή ἐστι διανοίας ἀπηρτισμένης σημεῖον, μέση δὲ σημεῖον πνεύματος ἕνεκεν παραλαμβανόμενον, ὑποστιγμὴ δὲ* [*κτέ.*]" "Aber eine ganze Reihe von Scholien und der Armenier bezeugen, dass Dionys *καὶ ἡ μὲν τελεία* nicht schrieb. Nimmt man hinzu, dass in der Frage und Antwort am Schluss auch nur der Name *στιγμή* neben der *ὑποστιγμή* erscheint, so wird notwendigenweise unser Glauben an die drei *στιγμαί* des Dionys erschüttert, und wir werden zu der Ansicht geführt, dass er nur lehrte: *στιγμὴ ἐστι διανοίας ἀπηρτισμένης σημεῖον, ὑποστιγμὴ δὲ κτλ.* Erst ein späterer Grammatiker setzte die rein rhetorische *μέση στιγμή*, die mit der Grammatik nichts zu tun hat, hinzu und schickte zugleich das *στιγμαί εἰσι ᾱ· τελεία, μέση, ὑποστιγμή* voraus. Noch später ist denn zur Ausgleichung des durch diese Zusätze geschaffenen Widerspruchs das *καὶ ἡ μὲν τελεία* eingeschoben."

It is noteworthy that though the *στιγμή* (*τελεία στιγμή*) and the *ὑποστιγμή* are constantly named in scholia, the *μέση* is not mentioned. What gave me pause and prevented me from accepting at once Uhlig's conclusion was the way in which Arcadius (?) 189 (Nek. Aristoph. Byz. Fr. 14) describes the functions of the three points—*τελεία, μέση, ὑποστιγμή*—said to have been first used by Aristoph. Byz. Quite a nice doctrine of reading *κατὰ διαστολήν* may be built upon that description, but that it represents in any measure the purpose of Aristoph. Byz. I now believe to be impossible. He can never have devised a system of signals merely to guide a reader towards distributing the breath comfortably over each "sentence"; and this is what the view of Arcadius amounts to—the *τελεία* a sign that the sense is complete; the *ὑποστιγμή* a sign that the reader should prepare quietly to let what is left of his breath just as what is left of the "sentence" die away to a point; the *μέση* to be used occasionally, viz. when the reader cannot bring out all that precedes the *ὑποστιγμή* without taking breath. It is a purely artificial system, which ignores the natural pause at the conclusion of each *κῶλον*.

[2] There can be no doubt that the *στιγμή* is the point so clearly marked in the Bacchyl. papyrus placed above the crown of the letter in advance of it; sometimes, if the letter ends a row, far in advance of it. The *ὑποστιγμή* is probably the point seen in other papyri bearing the same relation to the toe of the letter, e.g. in the column of the Homer pap., of which a facsimile is given as the frontispiece of Oxyrh. Pap. vol. ii. Here, however, there is clearly a third point abreast of the letter, as also in the Sappho fragm. Plate ii. vol. i. When these points are used, inasmuch as the letter is allowed to butt one of them upwards and forwards, to kick another downwards and forwards, and to project a third straight in front of it, there is no risk of confusing them, so far at least as position goes. The discriminating of their functions is another matter. As papyri accumulate, the functional significance of *στιγμαί* in diverse systems will become clearer. It is discernable already that the ordinary papyrus scribe had no love for such symbols.

συνάπτεσθαι ἀπὸ τοῦ "καί μοι φράσον" μέχρι τοῦ "χὠ λοιδορισμός (sic)*"*: Av 15 *οὐκ τῶν ὀρνέων*:—*ὄρνις ἐγένετο ἐκ τῶν ὀρνέων· ἔδει εἰπεῖν ἐκ τῶν ἀνθρώπων. τινὲς δὲ στίζουσιν εἰς τὸ "ἐγένετο·" εἶτα, "ἐκ τῶν ὀρνέων ἀπέδοτο" τὸν κολοιὸν καὶ τὴν κορώνην· ἢ οὕτως· ὃς ἔλεγε φράσειν τὸν Τηρέα ἐκ τῶν ὀρνέων, καί, δείξειν ὅστις ἐστὶν ἐκ τῶν ἄλλων ὀρνέων*: Ec 239 *μετὰ τὸ ἐάσω στικτέον.* [*τὸ δὲ ταῦτα, οἷον, ταῦτα συμβουλεύω*].

This last note is very odd. The writer of its first four words, it would seem, either had no point in the line (**ΤΑΔΑΛΛΕΑCΩΤΑΥΤΑΚΑΝΠΙΘΗCΘΕΜΟΙ**) or a point placed wrongly after the **ΤΑΥΤΑ**. The man who wrote the bracketed words saw a stop after the **ΤΑΥΤΑ** and imagined that the first annotator meant it to remain there, while another point should be placed after the **ΕΑCΩ**. The first comment of the three may, for all it tells, have been written against a text which had no punctuation at all. At the same time, the purpose for which the point is wanted by the annotator is exceptional, being that served now by a dash.[3] In its version of the remaining note the venetus has a different way of saying the same thing:—

καὶ διαιροῦσί τινες καὶ προστιθέασι τὸ ἐξῆς τὸ ἐκ τῶν ὀρνέων ἀπέδοτο κτέ.

The difference between *στίζειν* and *διαιρεῖν* is the difference between sign and thing signified.

To a reader of a punctuated text each *στιγμή* was a sign that a determinate thought was complete, and each *ὑποστιγμή* was a sign that though incomplete as yet it had nevertheless reached a certain term. The reader only observed the signals, pausing where they bade him. His *διαστολαί* were always at second hand. But this is not what was done by him who first intercalated the signs at different places in the rows of letters, or what is done by any subsequent interpreter who chooses to remember that the thought having been first conveyed by the naked letters may best be discovered by scrutinising the letters again in their old nakedness. For any one who so proceeds the letters represent in themselves by themselves an ordered series of thoughts,

[3] So at Eur. Ph 43 *ὄθεν—τί τἀκτὸς τῶν κακῶν με δεῖ λέγειν*;:—*ὑποστικτέον εἰς τὸ ὄθεν.*

each of them a separate entity complete by virtue of a natural growth; and it is his business to determine for each where the growth completes itself, and thereby to determine, as of course, where the next thought begins to grow. To do this is *διαστέλλειν*, to disengage thought from thought, to dispart, to discern. To do this is to see *τὸν περιεχόμενον νοῦν*, the thought embraced —embraced, that is, between one break and another: and to follow thus each several thought in its progress towards completeness, to realise it as a thing complete in itself, is to understand the larger thought to the making of which the several thoughts contribute each a little.

When an interpreter recorded his manner of sundering (*διαστολή*) thought from thought he put a dab of ink against the finial of every word which completed a thought (*ἔστιξεν εἰς αὐτό*) and could then be said *διαστίζειν*, that is, *στίζων διαστέλλειν*. This compound occurs in Aristotle,[4] so that the punctuating of papyri was certainly practised in the fourth century B.C. "To put a mark on a word or a letter" (*στίζειν εἰς τὸ εγενετο·*) is manifestly an older term than to punctuate after it (*στίζειν μετὰ τὸ εγενετο*), but in time *στίζειν εἰς* came to signify "to punctuate at" having in late commentators much the same sense as the late *στίζειν ἐν*. Moreover, the punctuating mark was confounded with the pause of which it was the sign, and speaker or reader was said *στίζειν*,[5] *διαστίζειν*,[6] in rendering words between which no actual mark may have been made by ink. In process of time also a clause after a stop began to be spoken of as in that stop.[7] Lastly, rhetorical terms properly applied to *ἀπόθεσις* or the manner in which the voice discards *κῶλα* of different sorts are misused of the pause which follows the syllables thereby affected. Phrases proper to the *ἀνάπαυσις* or end of a *κῶλον* are actually used with *στίζειν* itself,[8] and both *ἀναπαύεσθαι* and *ἀνάπαυσις* occur in combination with terms belonging to punctuation.

---

[4] *περὶ ῥητ. γ̄* 5=1407 b 11 ff., an informing passage, in which the word occurs thrice, twice = *στιγμαῖς διαστέλλειν* and once = *στιγμὴν τὴν διαστελοῦσαν προστιθέναι*.

[5] Sch. Eur. Med 85 *οὕτως ἀναγνωστέον "τίς δ' οὐχὶ θνητῶν" καὶ στικτέον κτέ*: Or 646 *ἐν ἤθει ἀναγνωστέον "ἀδικῶ" καὶ δεῖ στίζειν κτέ*. Cp. Hipp 1378.

[6] Sch. Soph. El 878 *ἐπὶ τοῦ "κλύουσα" πρὸς βραχὺ διαστικτέον*.

[7] Sch. Eur. Hec 1015 *εἰς τὸ "αἴδε" στικτέον, τὸ δὲ λοιπὸν ἰδίᾳ κατ' ἐρώτησιν ἐν ὑποστιγμῇ*. However represented, it is clear that the *ὑποστιγμή* came at the *αἴδε*—*ποῦ δ' αἴδε, Ἀχαιῶν ναύλοχοι περιπτυχαί*(;).

[8] Sch. Eur. Or 216 *τῶν πρίν*:—*ἕως τούτου ὀφείλει* (*ὁ Ὀρέστης*) *στίζειν, εἶτα "ἀπολειφθεὶς φρενῶν."* Now, as the note to N 60 ven shows, the *ἕως τούτου* here is borrowed from rhetoric which naturally employs *μέχρι τούτου* with *ἀναπαύεσθαι*

There are in the venetus a certain number of comments similar in nature to the three which the ravennas furnishes; but besides these, there is for one of the plays a group of notes that are entirely disparate:—

N 60 *μετὰ ταῦθ' ὅπως νῷν ἐγένεθ' υἱὸς οὗτοσί:—οὐ μὴν συναπτέον πάντα τὸν στίχον <ἀλλ' ἀναπαυστέον* Ald*> μέχρι τοῦ υἱός, εἶτα διαστήσαντα χρὴ μεθ' ὑποκρίσεως ἐπάγειν οὑτοσί, ὡς ἀχθομένου αὐτοῦ τῇ γενέσει:* 298 *παρθένοι ὀμβροφόροι ἔλθωμεν κτέ:—ταῦτα οὐχ ὑφ' ἓν ἀναγνωστέον, οὐδὲ ὡς ἐπίθετον τῶν νεφελῶν τὸ ὀμβροφόροι νῦν ἐκληπτέον, ἀλλ' ὡς αὐτὸ καθ' αὑτὸ πρᾶγμα δηλοῦν. ἢ καὶ ἄμεινον μὲν εἴη ὑποστίζειν μὲν εἰς τὸ παρθένοι, ζευγνύναι δὲ τὸ ὀμβροφόροι τῷ ἐπιφερομένῳ ἵνα ᾖ νοούμενον· ἔλθωμεν ἐπὶ τὴν Ἀθηναίων γῆν ὄμβρου γέμουσαι." καὶ γὰρ εἰ ἀμφοτέρως ἡ ἔννοια σώζεσθαι δύναται, ἀλλ' εὐφημότερόν ἐστιν ὃ προειρήκαμεν· εἰσὶν οὖν αἱ νεφέλαι πάλιν παρακελευόμεναι καί φασιν "ὅλαι ὄμβρου πληρωθεῖσαι τῇ τῶν Ἀθηναίων ἐπιστῶμεν πόλει." ἡ δὲ τοιαύτη διαστολὴ ὑπεναντία τοῖς ἄνω γενήσεται προειρημένοις ὑπὸ τοῦ ποιητοῦ κτέ:* 324 *φέρε ποῦ δεῖξον: χωροῦσ' αὗται πάνυ πολλαὶ διὰ τῶν κοίλων κτέ:—τὸ χωροῦσι καθ' αὑτὸ ἀναγνωστέον, εἶτα, ὡς τοῦ πρεσβύτου οὐχ ὁρᾶν λέγοντος, προστίθησι (ὁ Σωκράτης) πλέον ἐκτείνων τῇ προφορᾷ τοῦ λόγου τὸ αὗται· εἶτα, ὡς οὐδὲ οὕτως ὁρῶντος, καὶ πλείονα γνῶσιν προστίθησι καὶ τόπον· τὴν δὲ τῶν λεγομένων ἐνάργειαν τὰ τῶν ὑποκρινομένων σχήματα δείκνυσι:* R 1506 (*καὶ δὸς τουτὶ Κλεοφῶντι φέρων καὶ τούτοισι τοῖς πορισταῖς Μύρμηκί θ' ὁμοῦ καὶ Νικομάχῳ*) *Μύρμηκί θ' ὁμοῦ:—ὀνόματα κύρια· . . . οὐ πάντως δὲ ὁ Μύρμηξ τῶν πορισταῖς ἐστιν, ἀλλὰ δὴ οἴονται ἀπὸ ἄλλης ἀρχῆς:*

when speaking of the syllables in which the *ἀνάπαυσις* of any colon consists—Hermog. *περὶ ἰδεῶν* W 3 195=Sp 2 270 (in the stock comparison) *ὁ δὲ ῥυθμὸς ὥσπερ εἰδός τι ἐπακολουθεῖ τῇ τε συνθήκῃ τῇ ποιᾷ καὶ τῇ ἀναπαύσει, ἄλλο τι ὢν παρὰ ταῦτα, καθάπερ οἰκίας ἢ πλοίου ἢ τῶν τοιῶνδε—λίθων ἢ ξύλων τόνδε πως ἢ τόνδε τὸν τρόπον συντεθέντων καὶ μέχρι τοῦδε παυσαμένων—τοιόνδε τὸ εἶδος ἢ τοιόνδε γίνεται, ἄλλο τι παρὰ τὴν συνθήκην καὶ τὴν ἀνάπαυσιν ὄν.* Hermogenes normally conceives of a *κῶλον* as *ἡ συνθήκη + ἡ ἀνάπαυσις.* The *ἀνάπαυσις* in fact is the *κῶλον παυόμενον μέχρι τοῦδε ἢ τοῦδε.* An anonymous rhetorician W 3 589 brings punctuation, or at least the *διάστημα* following the *ἀνάπαυσις*, into his definition of the term—*ἀνάπαυσίς ἐστιν ἡ κατάληξις τοῦ κώλου, ἔνθα καὶ στίζομεν.* This is to all intents and purposes what the annotator does at N 60. Cp. sch. Hom. *μ̄* 120—*εἰς τὸ ἀλκὴ ἀνάπαυσις:* where the terminology of *στιγμή* is entirely transferred to *ἀνάπαυσις*, just as at Eur. Or 216 the converse is done.

Pa 808 (see text 796–810) *τὸν χορὸν εἶχον*:—*δέχονταί τινες ὡς καὶ τοῦ ἀδελφοῦ τοῦ Μελανθίου τραγικοῦ ποιητοῦ ὄντος, ἀσήμου δέ· οὐκ ἀνάγκη δὲ διαιρεῖν καὶ ποιεῖν πρὸς τὸ "τὸν χορὸν εἶχεν* (sic)*" τὸ "ἀδελφός τε καὶ αὐτός." ἀλλὰ τὰ μὲν πρῶτα ἴδια περὶ τοῦ Μελανθίου μέχρι τοῦ "χορὸν εἶχεν," ἀπ' ἄλλης δὲ ἀρχῆς περί τε αὐτοῦ καὶ τοῦ ἀδελφοῦ τὰ εἰς ὀψοφαγίαν κτέ*: 810 *ἄμφω*:—*στικτέον εἰς τὸ ἄμφω· ὅτι μὲν γὰρ τραγικοὶ ἀμφότεροι, Μελάνθιος καὶ ὁ τούτου ἀδελφός, δῆλον· τὸ δὲ "γοργόνες" καὶ "ὀψοφάγοι" ἐπὶ Μελανθίου μόνου· τοιοῦτος γὰρ οὗτος διαβάλλεται· τινὲς δὲ εἰς τὸ εἶχον στίζουσιν ἵνα Μελάνθιος μὲν ἔχῃ τὸν χορόν, ἀμφότεροι δὲ ὦσιν (ἦσαν* MS.*) ὀψοφάγοι*: 1067 *(καὶ κέπφοι τρήρωνες) τρήρωνες*:—*οὐκ ἐπὶ τοὺς κέπφους* (sic) *ἀλλὰ καθ' αὑτό*: V 1065 *οἳ δ' ἐπανθοῦσι τρίχας* (sic)*:— . . . οἱ δὲ διαιροῦσιν ἀπ' ἄλλης ἀρχῆς τοῦτο, ⟨τὸ⟩ ἐπανθοῦσιν τρίχες* (sic)*, ἵν' ᾖ περὶ τῶν νεωτέρων ὁ λόγος· καὶ γὰρ τὰ ἑξῆς περὶ αὐτῶν φησι.*

---

[9] The two MSS. thus provide a pretty complete collection of terms. Here are other examples from the commentators on Tragedies—*στίζειν* used absolutely Soph. Ph 1165: Eur. Med 84: Or 338: 646: with *εἰς*—Aesch. Cho 773: Eur. And 590: Hec 746 bis: 1015: Hipp 573: 634: 1378: Or 1527: Ph 217: 234 bis: *στιγμὴν διδόναι εἰς* Or 333: *τελείαν παρέχειν εἰς* Hipp 1378: *τελείαν στιγμὴν εἰς* with verb understood, Hipp 117: *στιγμὴ εἰς τὸ* Or 275: *εἰς τὸ . . . τελεία* or *τελεία στιγμή* Hec 1064: Or 86: Ph 101: *στίζειν ἐν* Aesch. Pers 1019: *ὑποστίζειν* abs. Eur. Hipp 573: *εἰς τὸ* Ph 43: *ἐπὶ τοῦ* Hipp 465 bis. A clause is said to be *ἐν ὑποστιγμῇ* Hec 1015: *διαστέλλειν* abs. Soph. Aj 651: *ἐπὶ τοῦ* El 1146: *συνάπτειν* c. dat. Eur. Hipp 1378.

ἀπ' ἄλλης ἀρχῆς Aesch. Eum 377: Supp 24: Eur. Hipp 117: Med 84: Ph 643: Or 646: *ἐξ ἑτέρας ἀρχῆς* Eur. Alc 734: *κατ' ἰδίαν ἐπιφωνεῖ* Eur. And 590: *κ. ἰδ. προενεκτέον* id. 645: *κ. ἰδ. ἀναφώνησιν ἐξενήνεκται* id. 1273: *κ. ἰδ. προενεκτέον* Ph 1543: *ἰδίᾳ* Hec 1015: *καθ' ἑαυτὸ ἀπολύτως ἀναγνωστέον* And 1042: *καθ' ἑαυτὸ ἀναγν.* Tro 951: *καθ' ἑαυτό* Hipp 1378: *ἀπολύτως* Or 86: *ἀπόλυτον* id. 1527: *ὑφ' ἓν ἀναγνωστέον* Hipp 1062: *ὑφ' ἕν* Or 44: Ph 101 (where some variant is implied for the text).

These phrases are also noteworthy—Eur. Hipp 465 *τὸ τῆς στιγμῆς ἀμφιβόλως ἔχει, ἤτοι γὰρ . . . ἢ . . .*: ib. 634 *διπλῆ δέ ἐστιν πρὸς τὴν στιγμὴν ἡ ἀνάγνωσις*: Or 338 *διχῶς στίζουσιν· ἀποδίδοται οὖν πρὸς μὲν τὴν ᾱ στιγμήν . . . πρὸς δὲ τὴν β οὕτως· . . .* At Med 85 *τὸ τῆς "ἄρτι" διαστολῆς* has been corrupted into *τὸ τῆς ἀντιδιαστολῆς*.

Instead of *ἀπ' ἄλλης ἀρχῆς* (which is often preceded by *εἶτα*) *εἶτα* alone may stand. Another way of turning it when the clause is metaphrased, is by adding a *δέ* or a *καί* to the metaphrase, e.g. at Aesch. Cho 773: Eum 377.

Many of these phrases occur, of course, in ordinary authors, e.g. *ἀφ' ἑτέρας ἀρχῆς* Galen 18 (1) 186: id. 18 (2) 55: 709: *ἀπ' ἄλλης ἀρχ.* of beginning a new section of a treatise—Sext. Emp. 113 = 310 = 697: and conversely of the beginning of a new *word*—Hellad. ap. Phot Bibl 532 a 18 viz. *not τὰ σίγματα τῶν ἀσπίδων ὑφ' ἓν* but *τὰ σῖγμα καὶ ἀπ' ἀλ. ἀρ. τὰ τῶν ἀσπίδων κατὰ διάστασιν. αὐτὴν καθ' αὐτὴν ἀναγιγν.* Gal. 17 (1) 139: 930: *καθ' ἑαυτὸ μόνον ἰδίαν ἔχειν τὴν διάνοιαν* id. ib. 933 where in the preceding words a *συνάπτουσι* has dropped out—*οἱ πλεῖστοι μὲν τοῖς προειρημένοις ⟨συνάπτουσι⟩*. So 18 (2) 55 *συνάπτων αὐτὰ τοῖς* [illegible].

Why were the rhetorical marginalia to the Clouds omitted from the ravennas? Perhaps for the same reason that the extracts from the Heliodorian colometria were omitted. They were felt to be at variance with the correct interpretative tradition. That they belong to the substantive commentary upon the play is certain. They agree in tone with other notes (see supra, p. 86 14) not omitted by the ravennas, of a different character from any in the other commentators.

It is apparent at once from the phraseology that the framer of these notes contemplated pauses which it was not usual to mark by dots or crooks. He comes very near to the annotators who use phrases with *κομματικός* in them. To him *οὗτοσί* in N 60 is a *κόμμα*, and at 298 one of his suggestions for rendering *ὀμβροφόροι* makes it a *κόμμα*, viz. *ὡς αὐτὸ καθ' αὑτὸ πρᾶγμα δηλοῦν*. So at 324 he would make *κόμματα* of *χωροῦσι, αὗται* (much longer than — —), *πάνυ πολλαί*, and *διὰ τῶν κοίλων καὶ τῶν δασέων*: and probably meant the *αὗται* and *πλάγιαι* following to be each a several *κόμμα*.[10] To him as rhetor it is not Socrates or the Clouds who speak thus *κομματικῶς*, but the poet as rhetor, for he says that if *ὀμβροφόροι* at 299 is taken otherwise than he prefers, viz. closely with *ἔλθωμεν λιπαρὰν κτέ*, then the poet contradicts what he has said already (287). If, however, it should be so taken, then he would punctuate at *παρθένοι* with a *ὑποστιγμή*, that is, would read *παρθένοι, ὀμβροφόροι κτέ*, since the Clouds in that case *παρακελεύονται ἀλλήλαις*. It is in respect to this *ὑποστιγμή* that he afterwards employs the term *διαστολή*,[11] whereas for rendering *ὀμβροφόροι* in the manner he himself favours (*παρθένοι ὀμβροφόροι ἔλθωμεν*) he would confide apparently in the gestural delivery of the practised reader, as he certainly does at 60 and at 324.[12]. The making of a gestural or rhetorical pause he describes

[10] Demetr. *περὶ ἑρμ.* 205 apparently implies that there are four *κόμματα* in Plato Rep init. *κατέβην χθὲς εἰς Πειραιᾶ μετὰ Γλαύκωνος*, and that in this sentence from Aeschines (Socraticus) the *ἐν Λυκείῳ* is a *κόμμα*—*ἐκαθήμεθα μὲν ἐπὶ τῶν θάκων ἐν Λυκείῳ οὗ οἱ ἀθλοθέται τὸν ἀγῶνα διατιθέασιν*: for he gives them as examples of the use of *κῶλα τρίμετρα* and *κόμματα*· "*πυκναὶ γὰρ αἱ ἀνάπαυλαι καὶ ἀποθέσεις.*"

[11] *διαστέλλειν* and *διαστολή* in this connection are rare in scholia, but in those to Sophocles *διαστέλλειν* so occurs twice, whereas *στίζειν* is used once only (for *διαστικτέον* see n. 6 supra), seeing that nothing is to be made of the cryptic comment at Ant 601 (cp. note on 599) except on the hypothesis that the annotator uses *στίζειν* of the *ἀπόστροφος*, which is not likely.

[12] The natural sense of *τῶν ὑποκρινομένων* here in the plural would be the actors who represent the chorus, but the man speaks of reading at the beginning of the note and probably uses *ὑποκρίνεσθαι* as equivalent to *ἀναγινώσκειν καθ' ὑπόκρισιν*.

as *ἀναπαῦσαι μέχρι τοῦ* <. . . i.e. the word preceding the pause and affected by the gestural modulation>, *εἶτα διαστήσαντα—μεθ' ὑποκρίσεως ἐπάγειν* or *προστιθέναι τὸ καὶ τό*. If one could rid one's self of the sense of being in limbo with the children from a dame's school practising for speech-day, one might enlarge upon the distinction between *ἐπάγειν* and *προστιθέναι* on the one hand, and *συνάπτειν* and *ζευγνύναι* on the other, and upon other terms in this trash. They will all be found to be illustrated by the scholia to Euripides to which references are given in note 9. There, however, nothing is said of the following adscripts which bear specially upon the question whether there was any black signal for a rhetorical pause :—

At Med 500 Medea addressing Jason *ἐν ἤθει* exclaims :—

> *ἄγ' ὡς φίλῳ γὰρ ὄντι σοι κοινώσομαι,*
> *δοκοῦσα μὲν τί πρός γε σοῦ πράξειν καλῶς;*
> *ὅμως δ'—ἐρωτηθεὶς γὰρ αἰσχίων φανεῖ.*

and there is this note—*διαστῆσαι δεῖ κατ' ἀνάγνωσιν τὸ τί, ἐκ δὲ τῆς ὑποκρίσεως ἐμφαίνειν τὸ οὐδέν· παθητικὴν δὲ ὑπόκρισιν δηλοῖ τὸ τί· "καίτοι γε τί δοκοῦσα πράξειν παρὰ σοῦ;"*

At Tro 971 Hecuba arguing against Helen avers that the three can never have sought the judgment of Paris on the terms alleged by her :—

> *ἐγὼ γὰρ Ἥραν παρθένον τε Παλλάδα*
> *οὐκ ἐς τοσοῦτον ἀμαθίας ἐλθεῖν δοκῶ*
> *ὥσθ' ἡ μὲν Ἄργος βαρβάροις ἀπημπόλα,*
> *Παλλὰς δ' Ἀθήνας Φρυξὶ δουλεύειν ποτέ,*
> *αἳ παιδιαῖσι καὶ χλιδῇ μορφῆς πέρι*
> *ἦλυθον ἐπ' Ἴδην κτέ.*

A scholiast would have a rhetorical pause after *αἳ* (975), make the following words interrogative, and trust to *ὑπόκρισις* to manœuvre them so as to suggest a negative answer—*δύναται δὲ καθ' ὑπόκρισιν ἐρωτηματικῶς ἀκούεσθαι· "αἳ παιδιαῖς καὶ τρυφῇ ἦλθον εἰς Ἴδην; οὐκ ἦλθον, οὐ δῆτα." ὥστε εἶναι πάντων τῶν προειρημένων ἀναιρετικόν.* Otherwise the words are *ἀνοίκεια τοῦ ὑποκειμένου.*

In neither of these places is there room for a point, as it is now understood, though in modern convention a dash might serve; nor is a point suggested. But in another place (Hec 671), punctuation is indispensable, and is named by the annotator.

Hecuba in telling her handmaid that her commiseration comes late, catches sight of the body of Polydorus borne behind her handmaid :—

> *ἀτὰρ τί· νεκρὸν τόνδε μοι Πολυξένης*
> *ἥκεις κομίζουσ᾽;*

therefore—*στικτεόν ἐς τὸ τί, ἵνα καθ᾽ ὑπόκρισιν ᾖ ἡ ἐρώτησις*: exactly as at R 756, where a point is indispensable —*στικτεόν ἐπὶ τὸ (τοῦ) μαστιγίας.*

Thus there is no evidence, in these scholia at least, for any punctuation in rhetorical pauses, though such there may have been. What evidence they provide is against a mark except when such would occur altogether apart from the gestural pause.[13] One thing may be held to be certain that, if symbol there was, it did not occur commonly in "grammar school" texts, seeing that this manner of interpretation, if interpretation it is, did not belong to *γραμματική* at all. The commentaries in which stress is laid upon it are all rhetorical in tone and manner, some of them, like that to the Hippolytus and that to the Orestes, having this characteristic to no ordinary degree.[14]

As to punctuation proper the paucity of notes rather tends to show that in the texts used by boys and masters there were at least the two stops; but no general conclusion can be securely drawn. Whether many of the comments derive from *ἀνάγνωσις* at all, may perhaps be doubted. The motive from which the most of them spring is primarily at least ambiguity, and the terms used in notes upon *ἀμφιβολία* are recognisable in them.

---

[13] The system of Nicanor contained a symbol called *ἡ ὑποστιγμὴ ἡ ἐνυπόκριτος* (i.e. *ἡ ἐν ὑποκρίσει οὖσα*), but it had a different function (BA 764 23 ff), the *ὑπόκρισις* contemplated for it by Nicanor being of a very moderate sort, if not merely a modest elocution. That this is the case is indicated by the function of his other sign, *ἡ ὑποστ. ἡ ἀνυπόκριτος*, the place of which was *ἐν ταῖς μεταξὺ πρὸ τῆς ἀνταποδόσεως τῶν ὀρθῶν περιόδων ἀναφωνουμέναις ἑτέραις περιόδοις* (BA 765 1), or as is less correctly said elsewhere (BA 761 6) *μετὰ τὰς ἐν ἤθει ἢ πάθει κλητικάς*. The use of *στίζειν* in the sense of "to pause" complicates the issue.

[14] Sch. Hipp 385 *τί φής*, Εὐριπίδη; *κακὴ ἡ αἰδώς; ναί, φησίν, ἔσθ᾽ ὅτε κακή. δισσαὶ γάρ εἰσιν αἰδοῖ. εἰ δὲ ἤδειμεν εὐκαίρως αἰδεῖσθαι, οὐκ ἂν δύο ἦσαν ἑνὶ ὀνόματι καλούμεναι· ἴσως δὲ τὸ Ὁμηρικὸν ἀνέγνω Εὐριπίδης* (Ω 45)· *ἥ τ᾽ ἄνδρας μέγα σίνεται, ἡ δ᾽ ὀνίνησιν*: 372 . . . *οἰκείως δὲ τοῖς ἀπολογουμένοις πολλῷ τῷ γνωμικῷ χρῆται*: 441 . . . *ἐκ τοῦ καθολικοῦ* (a mannerism of this commentator) *δὲ πάθους τὸ ἴδιον δυσχερὲς θεραπεύεται καὶ τῷ ἁπλουστέρῳ ὀνόματι τοῦ ἔρωτος καλύπτει τὸ αἰσχρόν*. Or 2 *κατασκευὴν* (confirmation) *ποιούμενος ὁ ποιητὴς τῆς ἰδίας προτάσεως τῆς ὅτι πάντα φέρει τὰ δεινὰ ἡ ἀνθρωπότης, ἐπιφέρει ὅτι καὶ αὐτοὶ οἱ μακάριοι καὶ ὄλβιοι δόξαντες ἄνθρωποι οὐκ ἄμοιροι συμφορῶν καὶ παθῶν γεγόνασιν. ἐξ ἑνὸς δὲ τοῦ Ταντάλου καὶ τοὺς ἄλλους παραδηλοῖ· τὸν Τάνταλον δὲ καὶ οὐκ ἄλλον τῇ ὑποθέσει προσείληφε διὰ τὸ ἐξ ἐκείνου τοῦ γένους καὶ τὸν Ὀρέστην κατάγεσθαι*: etc. etc.

To later commentators, if not to commentators from the first, *ἀμφιβολία* was a TROPE. Under it as such fell words which might be either proper names or common nouns. As the ambiguity in this case is now dispelled by the trick of writing proper names with a capital initial, so it is dispelled in respect of sentences by careful attention to punctuating marks of many kinds, so that it is not easy to recover the old standpoint, or to make sure of an annotator's intention every time that he discusses things of this kind. Notes, for example, upon the trope hyperbaton are often in effect notes upon punctuation, though their makers did not realise it. Many an order, however correct and natural, which they thought to be obscure, they treated as hyperbaton, and many another as amphibolia, merely because their indigence in punctuating signs made it less easy to catch the drift of a sentence than it is now. The interpreters were apt to give the thing a wrong name and think of it in a wrong way. Inturned commas, colons, dashes, crotchets, capitals, italics, they had none, and they had to supply the want by marginalia of various sorts. On "She croaks 'Back!'" there is no call for a note, but it is otherwise with *κρώζει πάλιν* at Av 2, and *βάδιζέ νυν* at T 485. Both these places are *ἀμφίβολα*: nevertheless the annotations may also be meant to advantage the reader. Many of the "orders" also, so frequent in all commentaries, must have been given more or less from this motive, and those adscripts too which, serving the same purpose as "orders," take the shape of comments in which it is said that this word or group of words goes with that. For helps of this sort there is seldom any occasion now, seeing that ink distributed in crotchets, dashes, and sundry dots does the same work better and more cheaply. Indeed it performs its task with such ready complaisance that some authors take from it more than they should. The drift of certain passages in Browning could not be caught at all, but for the benevolences which he tyrannously extorts from a too subservient script. Making ink supplant *ὑπόκρισις*, and compelling the eye to play the ear's part, poets may end by obliterating some of the most familiar landmarks of poetry.

Now, whether the framers of notes upon ambiguity and hyperbaton, the concocters of "orders," did or did not consider in any measure the requirements of boys during the lesson in reading aloud, they at least indirectly furnish conclusive evidence

that, if the two stops were indeed in regular use, they were jealously kept to their appointed duties; and further that no others were employed. There are notes by the score like these:—

R 590 (*νῦν σὸν ἔργον ἔστ' ἐπειδὴ | τὴν στολὴν εἴληφας ἥνπερ | εἶχες ἐξ ἀρχῆς πάλιν | ἀνανεάζειν*):—*τὸ ἐξῆς· νῦν σὸν ἔργον ἐστὶν ἀνανεάζειν*: Av 1597 (*νῦν τ' ἐθέλομεν εἰ δοκεῖ | ἐάν τι δίκαιον ἀλλὰ νῦν ἐθέλητε δρᾶν | σπονδὰς ποιεῖσθαι*):—. . . *τὸ δὲ ἐξῆς· νῦν ἐθέλομεν εἰ δοκεῖ σπονδὰς ποιεῖσθαι*: Pl 309 (*οὐκοῦν σε τὴν Κίρκην γε τὴν τὰ φάρμακ' ἀνακυκῶσαν καὶ μαγγανεύουσαν μολύνουσάν τε τοὺς ἑταίρους λαβόντες ὑπὸ φιληδίας τὸν Λαρτίου μιμούμενοι τῶν ὄρχεων κρεμῶμεν*):—*τὸ ἐξῆς· οὐκοῦν σε λαβόντες κρεμάσομεν*: Pl 516 *ἢν ἐξῇ ζῆν ἀργοῖς ὑμῖν τούτων πάντων ἀμελοῦσιν*:—*πρὸς τὸ ἄνω* (512). *τίς θελήσει τέχνην μετελθεῖν* (summary of 513–515) *ἐὰν ἔξεστιν ὑμῖν ἀργ. ζῆν τ. ἀμελοῦσιν*;: Av 43 *κανοῦν δ' ἔχοντε κτέ*:—*τοῦτο πρὸς τὸ ἔμπροσθεν* (35) "*ἀνεπτόμεθα ἐκ τῆς πατρίδος ἀμφοῖν τοῖν ποδοῖν*," *εἶτα ἐφεξῆς* "*κανοῦν ἔχοντε κτέ*," *τὰ δ' ἄλλα μεταξὺ εἴρηται*: Ac 988 *ἐπτέρωταί τ' ἐπὶ κτέ*:—*πρὸς τὸ ἄνω* (975) *ἀπέδωκεν* (*ὁ χορὸς*) *περὶ τοῦ Δικαιοπόλιδος· τὰ γὰρ διὰ μέσου περὶ τοῦ πολέμου εἴρηται.*[15]

The last two notes are meant to point out what would now be indicated by crotchets or by dashes. The others show plainly enough that it was not by pauses or stops that the old Greeks

[15] If the reference is to what has gone before, *πρὸς τὸ ἄνω* or *πρὸς τὸ ἔμπροσθεν* is used, if to something that is to come, then *πρὸς τὸ ἑξῆς* is used. At T 120 *κάτω* appears as the opposite of *ἄνω*. The rule is for *ἔμπροσθεν* to be used as equivalent to *ἄνω* of what goes before. Cp. sch. R 756 ven where the ref. is to 750: Av 589 where the ref. is to 578: so N 371: and *πρόσθεν* at Av 1292. Exactly the contrary meaning is given to *ἔμπροσθεν* by the scribes of the MSS. (Pl 639: Av 515) and by late scholiasts (Av 562 Ald) and then *ἄνω* is replaced by *ὄπισθεν* (Pl 1166 Dübn.: N 1184 Ald: R 1440 Ald). At L 556 *τὰ ὀπίσω* = *τὰ ἑξῆς*, but at R 501 ven refers to 430.

τὰ μεταξὺ εἰρημένα, *τὰ διὰ μέσου εἰρημένα* denominates the part of the thought that would now be enclosed so (. . .). So *διὰ μέσου* sch. Soph. OC 1220. Ordinarily, however, *διὰ μέσου* is applied to interjectional utterances—N 1372: Av 738: sch. Aesch. Supp 171: Soph. Aj 173: and it may also be used of interpolations by other speakers—Ac 137: sch. Soph. El 856: OC 1729.

The more simple formulae become sophisticated as time goes on, e.g. Ac 988 quoted in the text: sch. Eur. Or 151 *τοῦτο δὲ ἀναφορὰν ἔχει πρὸς τὸ πρόσιθ' ἁτρέμας* (147): sch. P Pl 418 *τὸ ἐγὼ γὰρ πρὸς τὸ μενεῖτον ἔχει τὴν δύναμιν*, where *τὸ διὰ μέσου* is an interruption by another speaker. So on Pl 516 (quoted in text) the Aldine has *τὸ ἑξῆ ζῆν πρὸς τὸ ἐθελήσει τίς ἔχει τὴν δύναμιν*. Galen 18 (2) 173 has *φέρεσθαι ἐπί* = "go with." Commenting upon *ξυμμεμιγμένον τε φαίνεσθαι τὸ ξανθὸν ἰσχυρῶς τῷ πυέλῳ* he says—*τὸ ἰσχυρῶς ἐπὶ τὸ ξυμμεμιγμένον, οὐκ ἐπὶ τὸ ξανθὸν φέρεσθαι χρή.*

marked the sundry stages in the growth of each thought as it uttered itself in words, but by modulations of the voice in which the element of time counted for very little. Let R 589–592 be read with pauses crudely by the rules which modern text-books lay down for giving the mechanism of a SENTENCE, and what I mean will be at once evident. Not only will the sense be marred but the music of the words will be marred also. No good reader, of course, even in English pays much heed to the rules, for he knows that he does not render his own thoughts in any such way, and that if he is to render well the thoughts of somebody else, he must render them as he renders his own, chasing the thought eagerly just as it grows. If he were to dwell on every comma and semicolon he might analyse a sentence, but he would not interpret a thought. The reader aloud who thinks of the structure of each sentence as a thing to be brought out by means of stops, long or short, delays the natural movement of the thought; and doing this again and again for every several thought, he so impedes his hearers that they cannot see any more than he sees himself, the organic unity which the thoughts make when treated as thoughts issuing spontaneously as they spring from the mind. It is hardly worth while to produce in the ear a sense of so many score sentences tagged together on a string.

There are other classes of adscripts, those on *παρὰ προσδοκίαν* for instance, the work of which is now performed more handily by deft marks let into the text. Not that comments of this sort were conceived of primarily as aids to the reader, but they were aids to some extent all the same. The fact is, that scholiasts struggling with the imperfections of their archaic, or rather, their archaistic script, got their heads filled with preposterous notions respecting very simple and commonplace things. It almost seems as if they wished to take the string by the wrong end. What really happened was that for a long series of centuries nobody thought at all in a simple, natural way. All were bent upon being just what they were not, and consequently all who put pen to paper were monstrously artificial. It is hardly necessary for me to follow out all their vagaries at the risk of becoming as artificial as themselves, and I have an excuse in this that as it is I have travelled outside what they held to be the proper limits of

ἀνάγνωσις κατὰ διαστολήν.

PART II

INTERPRETATION DETERMINED BY THE POETICAL TROPES.

τὰ γὰρ ὑπὸ τῶν ποιητῶν σπανίως εἰρημένα κατά τινα τρόπον ποιητικὸν ἐὰν ὡς κυρίως λελεγμένα τις ἐξηγῆται, διαστρέφειν δυνήσεται καὶ τὰ σαφῶς εἰρημένα πάντα.

GALEN 17 (1) 969.

CHAPTER I

TROPE AND FIGURE

Will furnish plenty of noble matter for such whose converting imaginations dispose them to reduce all things into types; who can make shadows, no thanks to the sun; and then mould them into substances, no thanks to philosophy; whose peculiar talent lies in fixing tropes and allegories to the letter, and refining what is literal into figure and mystery.—*A Tale of a Tub.*

One who, standing himself outside uninitiated, yet loved in cold scrutiny to examine the hidden things in style, divulges how he tried one device after another for the discovery of the secret charm in the speech of certain men, and how at last he caught it, not where it was commonly sought, in fine metaphors, novelties of denotation, or like contortions, in old words fetched from corners, odd words, or words new made; but in the craftsman's dexterity whereby ordinary materials are put somehow each in its right place and go to make a structure which all admire always without knowing why.[1] That this creative dexterity does not let itself be discovered by commentators has been made manifest already, and will become more manifest soon. In metaphors and hypallages, in old words and odd words and words new made, the scholiasts are at home. That is the stuff in which they traffic most. Take it from them, and they become scrimp and thin, broken men without substance, traders sitting disconsolately in a shop more than half empty.

The purposeful thoroughness with which instruction in POETICAL TROPES was supplied in the schools is declared indeed by the vast parade of notes upon such points in the jumbled scholia which smirch the margins of manuscripts and cumber even the intervals between the lines of text; but it is attested also, and

[1] Dion. Hal. *περὶ συνθ. ὀνομ.* 3: 4 fin. and 5.

in a less repellent form, by the unobtrusive evidence of literature itself. If Orbilius had projected to compose verses, he might have created for all I know a Latin Alexandra or even a Latin Hecale; but he did well to leave his fame in his scholar's charge. That which in the schoolmaster would have been a POETICAL TROPE or an unfamiliar word stuck in anyhow to attract attention, the pupil, laughing contentedly to himself, slipped furtively in just at the spot at which it should best help to frame the subtle, illusive charm of a faultless ode. Unhappily it is with Orbilius I have got to do, and not with those who turned his dreary erudition to a sane use and enlarged with it the demesne of poetical expression.

There is a conception of language put into currency by virtue of Aristotle's authority,[2] which is the remote origin of an immense and motley horde of proletarian scholia. As expressed by Aristotle himself, who here almost certainly but digested and formulated earlier scholastic teaching, it had a sound foundation in fact. But a thought which, apprehended properly, contained a substantial measure of truth for a Greek of Aristotle's generation who might wish to study the manner in which poets had used language to fascinate and surprise, might do more harm than good in after times, especially if in the meantime it had been pulled awry; and it did do infinite mischief when Greek poets came to have their diction analysed in weary class-rooms by dull men, whose forefathers at the time when these poets sang had spoken outlandish tongues. Nevertheless, established and corrupted, it lasted on with a persistence due rather to the force of convention than to any inherent right it had to survive. Even now, when the parent idea may almost be called extinct, terms produced from it in the vigour of its life, some legitimately, some adulterously, make up the only nomenclature which exists, convenient for saying certain things about language.

The notion was that a line could be drawn right through Greek speech so as to part the names for things in all their divers relations into two great classes. On the one side of this line stood all the names assigned to things by use and wont at a particular time in a particular place, as often as men spoke of common things in a common way. These ordinary names

[2] *περὶ ποιητ.* 21 = 1457 b, cp. *περὶ ῥητ.* 3 2 = 1404 b 27.

(*κύρια ὀνόματα*) were either the proper names for the things (*οἰκεῖα ὀνόματα*) or they were not. A thing might have no name of its own, no *οἰκεῖον ὄνομα*, and it was then constrained to borrow a name from something else (*ἀλλότριον ὄνομα*). This process of borrowing was called *μεταφορά* or transfer.[3] On the other side of the dividing line lay all names for things other than those ordinarily given to them by plain men living together and talking with each other (*διαλεγόμενοι*) in the same place. The bulk of these had been produced by men who for some purpose of their own had resorted to *μεταφορά* or transfer without the plea of necessity.[4] Others were the ordinary names for things in other communities; some were merely *κύρια ὀνόματα* with a certain novel bias; one or two perhaps were pure inventions. It was fancy and imagination above the common, or a frank desire to astonish, or sometimes nothing better than a flagrant lust for variety, which had tempted men to assign such names to things which already had names of their own.[5]

---

[3] *περὶ ῥητ. γ̄* 2=1404 b 30. Aristotle is not wholly consistent in his use of *κύριος*, if his text is here correct—*τὸ δὲ κύριον καὶ τὸ οἰκεῖον καὶ μεταφορὰ μόναι χρήσιμαι πρὸς τὴν τῶν ψιλῶν λόγων λέξιν· σημεῖον δὲ ὅτι τούτοις μόνοις πάντες χρῶνται· πάντες γὰρ μεταφοραῖς διαλέγονται καὶ τοῖς οἰκείοις καὶ τοῖς κυρίοις ὥστε κτέ.* This would be consistent with the view in the Poetics only if it ran—*τὸ δὲ κύριον, καὶ τὸ οἰκεῖον καὶ μεταφορά, μόνον χρήσιμον πρὸς . . . πάντες γὰρ μεταφοραῖς διαλέγονται καὶ τοῖς οἰκείοις ὥστε.* The statement in the Poetics is clear. One word might belong in more senses than one to the class of *ὀνόματα κύρια*. It might be used in its proper sense, or it might be used in a metaphorical sense, forasmuch as without "metaphor" some things could not be spoken of at all. In the former case it is called *οἰκεῖον ὄνομα*, in the latter *μεταφορά*, but in both cases it is *ὄνομα κύριον*. The simple term *λέξις* is also employed *εἰδικῶς* by Aristotle to designate the speech of *οἱ δεξιοί*, or the educated Athenian, in which, *provided it was fairly continuous*, were combined *κύρια ὀνόματα* (including of course certain *μεταφοραί*) and a measure of *κόσμος* or *μεταφοραί*, not *κύριαι*—(*περὶ ποιη.* 22 10=1459 a 11) *ἐν δὲ τοῖς ἰαμβείοις διὰ τὸ ὅτι μάλιστα λέγειν μιμεῖσθαι ταύτῃ ἁρμόττει τῶν ὀνομάτων ὅσοις κἂν ἐν ὅσοις λόγοις τις χρήσαιτο· ἔστι δὲ τὰ τοιαῦτα τὸ κύριον καὶ μεταφορὰ καὶ κόσμος*: where *καὶ ἐν ὅσοις λόγοις* means "in talk of any compass." Id. 25 2=1460 b 11 *ταῦτα δὲ ἐξαγγέλλεται λέξει καὶ γλώτταις καὶ μεταφοραῖς· καὶ πολλὰ πάθη τῆς λέξεώς ἐστιν· δίδομεν γὰρ ταῦτα τοῖς ποιηταῖς*: "And these are expressed by means of refined speech and of *γλῶτται* and of metaphors. There are also many ways of varying such speech, ways conceded to poets," e.g. *λόγοισι* for *λόγοις*, *χρησόμεσθα* for *χρησόμεθα*, etc. (21 10). To *λέξις* as *οἵᾳ πρὸς ἀλλήλους χρῶνται διαλέκτῳ οἱ πολῖται* he applies the description *ἡ πολιτική*, a term apt to be misunderstood in later times.

[4] The respectable Isocrates gives an example—15 283 *ἐπεὶ νῦν γ' οὕτως ἀνέστραπται καὶ συγκέχυται πολλὰ τῶν κατὰ τὴν πόλιν ὥστε οὐδὲ τοῖς ὀνόμασιν ἔνιοί τινες ἔτι χρῶνται κατὰ φύσιν ἀλλὰ μεταφέρουσιν ἀπὸ τῶν καλλίστων πραγμάτων ἐπὶ τὰ φαυλότατα τῶν ἐπιτηδευμάτων· τοὺς μέν γε βωμολοχευομένους καὶ σκώπτειν καὶ μιμεῖσθαι δυναμένους εὐφυεῖς καλοῦσι, προσῆκον τῆς προσηγορίας ταύτης τυγχάνειν τοὺς ἄριστα πρὸς ἀρετὴν πεφυκότας κτέ.*

[5] Hence the word *κόσμος* (or *κόσμοι*) applied to all the names on the side of the line opposite to the *κύρια ὀνόματα*—Isocr. 9 8 *οἶδα μὲν οὖν ὅτι χαλεπόν ἐστιν ὃ μέλλω ποιεῖν, ἀνδρὸς ἀρετὴν διὰ λόγων ἐγκωμιάζειν· σημεῖον δὲ μέγιστον· περὶ μὲν γὰρ ἄλλων πολλῶν καὶ παντοδαπῶν λέγειν τολμῶσιν οἱ

Now this conception was for Aristotle's own time perfectly legitimate and just, and in the main his terminology represents accurately that side of the truth which he considers for the moment. Aristotle, however, must have been aware that language is never at rest, that words are always crossing from either side of the line to the other. That which is an *ὄνομα κύριον* for one generation may be a *γλῶττα* for another. What was almost a forced metaphor in one century may be a *κύριον ὄνομα* in the next. The doctrine is true enough and safe enough so long as it be remembered that even in respect to the language spoken in one place its terms must often be applied to the same word differently in the course of quite a few years; but if this be not kept in mind, the doctrine becomes straightway monstrously untrue and misleading.

It would be unreasonable to argue that because this generalisation happens to be put in simple and telling language by Aristotle, it was therefore Aristotle's own. Aristotle's greatness lay in this, that he could do three things well, when other men can do one, or at most two, and do it or them less well than he did all three. Many men can reap, some can reap and thresh also, very few can sow. Aristotle could reap and thresh and sow. Now it is probable in itself, moreover it is made almost certain by the manner in which Isocrates speaks about the same sort of things, that so far as this view is concerned Aristotle's part was that of the reaper, perhaps that of the thresher, but not that of the sower. In other words, he saw that good, sound grain worth garnering was to be reaped from the interpretative doctrine of the sundry fashions of speech, the various modes of expression peculiar to the poets—it may be that I should say, peculiar to the poet—a doctrine gradually elaborated by the *γραμματικοί* in the age when they were chiefly busied with Homer. Where, pray, did this method of *ἐξήγησις κατὰ τοὺς ποιητικοὺς τρόπους* come from, if it was unknown to the *γραμματικοί* who taught Aeschylus and Cratinus and Thucydides,

περὶ τὴν φιλοσοφίαν ὄντες, περὶ δὲ τῶν τοιούτων οὐδεὶς πώποτ' αὐτῶν συγγράφειν ἐπεχείρησεν. καὶ πολλὴν αὐτοῖς ἔχω συγγνώμην· τοῖς μὲν γὰρ ποιηταῖς πολλοὶ δίδονται κόσμοι· καὶ γὰρ πλησιάζοντες τοὺς θεοὺς τοῖς ἀνθρώποις οἷόν τ' αὐτοῖς ποιῆσαι καὶ διαλεγομένους καὶ συναγωνιζομένους οἷς ἂν βουληθῶσι, καὶ περὶ τούτων δηλῶσαι μὴ μόνον τοῖς τεταγμένοις ὀνόμασιν, ἀλλὰ τὰ μὲν ξένοις, τὰ δὲ καινοῖς, τὰ δὲ μεταφοραῖς καὶ μηδὲν παραλιπεῖν ἀλλὰ πᾶσι τοῖς εἴδεσι διαποικίλαι τὴν ποίησιν κτέ. Here in essentials is the whole doctrine of that time just as it appears in Aristotle.

Sophocles, Aristophanes, and Plato, Aristotle himself and Demosthenes? Did it spring up on a sudden among the Epigoni, when the last *annus magnus* had spent itself in so abundant a harvest that the soil exhausted lay almost sterile throughout the great year that came next, that which frankly declared itself in these very Epigoni to be a lean year sustained by the fatness of the last? That is wholly incredible. The Alexandrian interpretative method is in substance a method inherited from living Greece. If the living Greece did not talk of it, the reason is that she had something better to do. When busied with her proper work of creating she touches at any time upon that which was not her proper work but her play, it becomes plain that in her play she discovered the rules of the game interpretation, the playing of which was to be the principal work of the Epigoni in the lean year. Euripides in the Frogs declares that of two old-fashioned modes of expression familiar to the poets, *ἐκ παραλλήλου* and *παραπλήρωμα*, there is not a hint in his verses:—

> *κἄν που* **δὶς** *εἴπω* **ταὐτόν**, *ἢ* **στοιβὴν** *ἴδῃς*
> **ἐνοῦσαν** *ἔξω τοῦ λόγου, κατάπτυσον.*

Here is the very terminology of the Epigoni even to *ἐνυπάρχοντες*. To judge by the fun which Aristophanes makes of the part played by another trope, namely *ἀμφιβολία*, in exegesis, his own schoolmasters must have handled it in much the same way as the Epigoni. Ambiguity is one of the score of faults that the pedant Euripides discovers in the five words from Aeschylus:—

> *Ἑρμῆ χθόνιε πατρῷ' ἐποπτεύων κράτη.*

A scholiast on the passage does no more than translate Euripides into the jargon of his own day when he says—*τὸ πατρῷα κεκίνηκεν τὴν ἀμφιβολίαν·* **ἤτοι** *γὰρ τὰ τοῦ ἐμοῦ πατρὸς Ὀρέστης φησίν,* **ἢ** *τὰ καθ' ᾅδου λέγει πατρῷα κράτη καθ' ἃ καὶ χθόνιος ὁ Ἑρμῆς.* In another play—the *Δαιταλῆς*—another part of the interpretative method, the *γλωττῶν πρόχειρος ἀπόδοσις*, is shown to have been perfectly familiar to Aristophanes, whose imaginary "persons" illustrate it so well that the best account of the method given by any of the Epigoni has a passage from this

play for its heart.[6] Moreover, a second passage from the same play quoted in the same account intimates clearly that Aristophanes held substantially the same view of language as that enunciated by Aristotle.

In fact it is a conception of language which could not but be formed and accepted at Athens through force of circumstances. It coheres with, indeed cannot be separated from, the other conception that language as used by poets was more or less different from language as used by others, having turns or fashions of its own (*τρόποι ποιητικοί*). Every educated Athenian in the fifth or in the fourth century had a pretty accurate notion what these terms were that were characteristic of the poets, for he knew how he himself used his mother tongue, and anything he marked in the poets as something which he himself would never have thought of saying in that way was a *τρόπος ποιητικός*. If he was taught at school, as I believe was the case, to interpret the poets *κατὰ τοὺς ἐνυπάρχοντας ποιητικοὺς τρόπους*, it follows as of course that the sundry *τρόποι ποιητικοί* had been distinguished and named. But the words *τρόπος ποιητικός* had none of the preposterous associations which gathered round them as time went on, when barbarism played havoc at its pleasure with Greek thoughts and the words which had once expressed them. If used in Athens in the time before Chaeronea, the phrase *τρόπος ποιητικός* must have meant simply what the two words in combination say, "a fashion followed by poets," "a way that poets have." There was no need to add *λέξεως* or any other defining genitive. The adjective by itself adequately defined *τρόπος*. The phrase was applicable therefore to groups of words just as much as to single words, to constructions as well as to metaphors, to FIGURES as well as to TROPES; and for the view that it was so applied there is a good deal of indirect evidence.

In his careful account of the procedure of *γραμματική* Dionysius says nothing about CONSTRUCTIONS (*σχήματα*). It is at least possible that he included them under *τρόποι ποιητικοί*. In any case, it may be regarded as certain that he did not restrict *τρόπος* to single words, but considered that he might call by that name not only *μεταφορά* and *κατάχρησις* but also *ὑπερβατόν* and *περίφρασις*.

[6] Galen, Preface to Γλῶσσαι Ἱπποκρ.

Even when a wrong theory of language had imposed upon τρόπος a wholly artificial denotation, those who accepted the theory always violated it in practice, and continued to treat as τρόποι ποιητικοί modes of expression which by virtue of the theory were not τρόποι at all.

Notwithstanding the tyranny exercised upon them by a wrong theory turned into a dogma, even the bastard Greeks could never wholly overcome the temptation to use τρόπος ποιητικός in its old natural legitimate sense,[7] though so to use it was rank heresy. After all, no dogmatic teaching, however peremptory, could completely erase from the mind the inclination to use τρόπος as it ought to be used.

But if the natural denotation of τρόπος was to some extent safeguarded by the accident that, whatever theorists might say, it continued to hold its own in the language as commonly spoken, the same cannot be said of the word which had the leading part to play in the other Athenian doctrine that the names for things fall into two great classes. For some time after Aristotle, Greeks by birth understood[8] the meaning of κύριος as well as Aristotle or any Athenian. For Aristotle as for the Athenians κύριον ὄνομα meant the ordinary name for a thing, and he could show other sides of the same notion by calling it τὸ εἰωθὸς ὄνομα, the customary name, or τὸ ἰδιωτικὸν ὄνομα, the name given to it by plain men. But to dull brains moving in grooves scored by a conventional nomenclature, ὄνομα meant, not the name for a thing, but a noun substantive or adjective, and κύριον ὄνομα meant a proper noun. κύριος was still indeed applied to other terms denoting certain things in regard to language, but chiefly in connection with a "science" of etymology for which it signified τὸ

[7] Sch. Soph. Tr 1 (where Sophocles is said to have put a γνώμη of Solon into Deianira's mouth)—ὁ τρόπος ἀναχρονισμός· μεταγενέστερος γὰρ ὁ Σόλων : sch. R 686 of the παράβασις regarded as παρέκβασις :—ἔστι δὲ ὁ τρόπος ὅταν καταλιπὼν τὰ ἐξῆς τοῦ δράματος ὁ ποιητὴς συμβουλεύσῃ τοῖς θεωμένοις ἢ ἄλλο τι ἐκτὸς λέγῃ τῆς ὑποθέσεως.

[8] As late as the time of Augustus Dionysius of Halicarnassus understands it. One of the merits of Lysias is, he says, ἡ διὰ τῶν κυρίων τε καὶ κοινῶν καὶ ἐν μέσῳ κειμένων ὀνομάτων ἐκφέρουσα τὰ νοούμενα ⟨ἑρμηνεία⟩· ἥκιστα γὰρ ἄν τις εὕροι Λυσίαν τροπικῇ φράσει χρησάμενον de Ant Or Lys 3=455, where of course ὀνόματα include ῥήματα just as with Aristotle. But not long afterwards Quintilian misapprehends it —8 6 1 "tropus est verbi vel sermonis *a propria* significatione *in aliam* cum virtute *mutatio*," although in the same paragraph glibly after his fashion he says, "esse alios tropos in verbis *propriis*, alios in *translatis*," borrowing a new point of view from some other authority.

κατὰ φύσιν, "natural"; *τὸ ἔχον καθ' ἑαυτὸ ὁποιανοῦν ἰδιότητα*,[9] "possessed of a certain inherent appropriateness"; or *τὸ κατὰ τὴν κοινὴν καὶ πρωτότυπον*[10] *τοῦ λόγου χρῆσιν*, "conformable with the common and primitive use of language." This last equivalence shows how *κύριος* may still enter into certain turns of phrase and make them look at first almost in keeping with the old Athenian doctrine, whereas they are in fact sundered from it widely. By juggling tricks played with the Greek language the beginnings of speech might, it was thought, be laid bare, and the primitive sense be recovered which properly (*κυρίως*), or specifically (*ἰδίως*), attached to words.[11] Thus *κέρδος* was *κυρίως τὸ εἰς τὴν χεῖρα διδόμενον*, and *λύχνος* was *ἰδίως ὁ λύων τὸ νύχος*, "that which dissipates the dark." Such *κύριαι* or *ἴδιαι σημασίαι* had once made up the habitual speech of mankind, and

---

[9] From missing this point of view I have misinterpreted certain scholia in the commentary upon the Clouds — 260 *κρόταλον*: — *ἰδίως ὁ σχιζόμενος κάλαμος, καί, κατασκευαζόμενος ἐπίτηδες ὥστε ἠχεῖν εἴ τις αὐτὸν δονοίη ταῖς χερσί, καθάπερ κρότον ἀποτελῶν κτέ*: 449 *μάσθλης*: — *ἰδίως ὁ μεμαλαγμένος λῶρος καὶ ἕκλυτος· μάσθλης οὖν ἐνταῦθα ὁ πολυγνώμων* (i.e. from *ἱμάς* = *λῶρος* and *θλᾶν* = *μαλάσσειν*, for *ἱμάσθλης*. See for a somewhat different way of saying the same thing, Eustath. 1317 2): 130 (*λόγων ἀκριβῶν*) *σκινδάλμους*: — *ἐξήγησις καὶ ἐπεξεργασία τῶν ἀκριβῶν οἱ σκινδάλαμοι· ἰδίως γὰρ σκινδαλάμους καλοῦμεν τὰ λεπτὰ τῶν ξύλων, καὶ καλάμων, ξύσματα κτέ*, i.e. derived from *σχιδανός* "cleft," and *κάλαμος*: sch. ven N 10 *κονδύλη ἰδίως λέγεται τὸ ἐν τῇ κεφαλῇ ὑπερεξέχον οἴδημα ὑπὸ πληγῆς εἰς ὕψος καὶ ὄγκον ἀρθέν*, i.e. *κόρρη οἰδαλέα*: ib Eq 788 *ἰδίως δὲ δέλεαρ καλοῦμεν τὴν τοῖς ἰχθύσιν ὑποβαλλομένην τροφὴν εἰς ἀπάτην τοῦ ἀγρευθῆναι· ἀπὸ μεταφορᾶς οὖν ἐκείνων ἔφη κτέ*. (i.e. from *δόλος* and *ἔδαρ*. Cp. EM 254 48): Erotian s.v. *δικλίδος*: — *δικλίδες ἰδίως λέγονται θύραι αἱ δίχα τετμημέναι ὡς δύνασθαι μέρους τινὸς κεκλεισμένου τὸ λοιπὸν ἀνεῳχθαι*, i.e. from *δίχα* and *κλείειν*. Cp. EM 275 34.

[10] Πρωτότυπος of words that cannot be analysed, opposed very often to *παραγωγός*, Uhlig Dion Th 171 b. This doctrine of *κυριολογία* in these two slightly differing forms occurs in its starkest shape in certain Byzantine treatises on TROPES, but is of course in substance far older—Greg. Cor W 8 762 = Sp 3 215 *τοῦ λόγου εἰς εἴδη μεριζομένου τὸ μέν ἐστι κυριολογία, τὸ δὲ τρόπος. κυριολογία μέν ἐστιν ἡ τῶν κατὰ φύσιν λέξεων τετευχυῖα φράσις· τότε γὰρ οἰκείως προφέροιτο ἂν τις, ὅταν μὴ παρατραπῇ τοῦ κυρίως λεγομένου . . . τρόπος δέ ἐστι λέξεως φράσις ἐκ τῆς καθ' ἑαυτὴν ὀπωσοῦν ἰδιότητος μετατροπὴν εἰληφυῖα, διὸ καὶ τρόπος καλεῖται*: Cocondr W 8 782 = Sp 3 230 *τρόπος ἐστὶ* (1) *φράσις ἐκβεβηκυῖα τὴν κοινὴν καὶ πρωτότυπον τοῦ λόγου χρῆσιν ἐπὶ τὸ κρεῖττον· ἢ* (2) *λέξις ἢ φράσις ἐκ τοῦ συνήθους παρατετραμμένη ἐπὶ τὸ βέλτιον· εἴρηται δὲ τρόπος ἀπὸ τοῦ τετράφθαι παρὰ τὴν κυρίαν καὶ νενομισμένην τοῦ λόγου φράσιν. . . μετατρέποντες γὰρ ἀπὸ τῆς κυρίας καὶ πρωτοτύπου φράσεως κτέ*. Cp. Anonym. W 8 779 = Sp 3 227: W 8 714 = Sp 3 207: Quint. 9 1 4.

[11] When what is supposed to be its etymological, its primitive, denotation is disregarded, a word is sometimes said to be used *ἁπλῶς*, which thus becomes for the nonce opposed to *κυρίως* or *ἰδίως*—Phot. s.v. *ῥυτήρ*: — *ἁπλῶς μὲν ὁ ἱμάς, κυρίως δὲ ἡνία, παρὰ τὸ ῥύεσθαι τοὺς ἵππους καὶ τοὺς ἀναβάτας, ὅπερ ἐστὶ σώζειν· ἢ παρὰ τὸ ῥεύειν, ὅ ἐστιν ἀνακόπτειν καὶ ἀνεγείρειν τοὺς ἵππους*: BA 236 22 *διαψήφισις*: — *ἁπλῶς μὲν τὸ ἐνεγκεῖν ψῆφους, κυρίως δὲ ἡ τῶν δημοτῶν ἐξέτασις ἣν ἐποιοῦντο αὐτοῖς ἵνα τοὺς ξένους ἀποψηφισάμενοι ἐκβάλλωσι τῶν δήμων καὶ τῆς πολιτείας*.

were the source of all *κυριολογία*. By deviation therefrom the TROPES took their rise.

This notion of *τρόπος* as a deviation or deflection from the common and primitive use of language rests upon nothing better than a fanciful etymology suggested by a false theory. If the false theory has been quietly dropped, it has nevertheless left its mark for good upon the term which it had viciously seduced from its first simplicity and innocence.

The sister term *σχῆμα* has been ravished in much the same way by the same smatterers and miss-the-matter-ers. What a wreck they had made of it even by Quintilian's time can be gathered from his muddy account[12] of TROPE and FIGURE——

> Proper terms such as men smatter,
> When they throw out and miss the matter.

That which was spoken of as *σχῆμα* had to begin with been itself a *τρόπος ποιητικός*, a mode of speech characteristic of the poets. In its natural denotation of shape-taken or form-assumed *σχῆμα* was employed by interpreters to describe any departure from commonplace syntax.[13] Thus at Av 1088 are the comments :—

> (1) *ἐν σχήματι εἴρηται ὁ λόγος "εὔδαιμον φῦλον οἰ χειμῶνος"· πρὸς γὰρ τὸ σημαινόμενον τοῦ φῦλον πληθυντικὸν ἔφη τὸ οἵ*: (2) *σχῆμα "φῦλον οἰ χειμῶνος μέν."*

This sort of *σχῆμα λέξεως* or form of speech is called by Longinus Sp-Ham 1 (2) 216 *πραγματικὴ σύνταξις* as being an appeal to the substance of the thought, to the real meaning (*τὰ*

[12] At 9 1 1 speaking of "figurae quae *σχήματα* Graeci vocant" Quint. says—"Plerique has tropos esse existimaverunt, quia, sive ex hoc duxerint nomen, quod sint formati quodam modo" [*τρόπῳ*], "sive ex eo, quod vertant" [*τρέπουσι*] "orationem, unde et motus" [*σχήματα*] "dicuntur; fatendum erit, esse utrumque eorum etiam in figuris. Usus quoque est idem; nam et vim rebus adiiciunt et gratiam praestant. Nec desunt qui tropis figurarum nomen imponant, quorum est C. Artorius Proculus. Quin adeo similitudo manifesta est ut eam discernere non sit in promptu. Nam quo modo quaedam in his species plane distant, manente tamen generali illa societate, *quod utraque res a recta et simplici ratione cum aliqua dicendi virtute deflectitur*: ita quaedam perquam tenui limite dividuntur, ut cum ironia tam inter figuras sententiae quam inter tropos reperiatur, *περίφρασιν* autem et *ὑπερβατόν* et *ὀνοματοποιΐαν* clari quoque auctores figuras verborum potius quam tropos dixerint. Quo magis signanda est utriusque rei differentia. Est igitur tropos sermo a naturali et principali significatione translatus ad aliam ornandae orationis gratia, vel, ut plerique grammatici finiunt, dictio ab eo loco, in quo propria est, translata in eum, in quo propria non est; figura, sicut nomine ipso patet, conformatio quaedam a communi et primum se offerente ratione."

[13] *ἐξάλλαξις φράσεως ἀπὸ τοῦ καταλλήλου ἐπὶ τὸ κρεῖττον μετά τινος ἀναλογίας* Herod.[2] W 8 579 = Sp 3 85.

πράγματα), from the extrinsic properties of the words (ἡ πρὸς τὸ σημαινόμενον τὴν ἀναφορὰν ἔχουσα ἀλλ' οὐ πρὸς τοὺς χαρακτῆρας τῶν ὀνομάτων. ἤγουν τῶν λέξεων).[14] From such a conception of language it is easy to pass to the point of view that, just as names for certain things may be turned into names for other things, and speech be thereby enriched, so also may speech be enriched and the actual relations between things be presented in a fresh or in a clearer light, if that which is the ordinary way of grouping the names for things so as to bring out a given relation between the things is used to bring out another relation. The grouping εὐδαίμονες πτηνοὶ οἰωνοὶ οἵ is κύριον. A transfer takes place if εὔδαιμον φῦλον οἵ is preferred. The one—εὐδαίμονες πτηνοὶ οἰωνοὶ οἵ—is no doubt just as much a σχῆμα λέξεως as the other—εὔδαιμον φῦλον οἵ; but forasmuch as there was no occasion for remarking upon the conventional way of speaking, σχῆμα came to be engrossed by the unconventional or less usual. He who projected to enrich speech in this way was said σχηματίζειν τὸν λόγον, and his successes or his failures were called σχηματισμοί.[15]

When by the stress of false theory the belief was fostered that τρόπος in the phrase τρόπος ποιητικός did not mean fashion or way but deflection or deviation, the removing of an individual word from its "primitive," "natural," and "proper" signification, it was inevitable that two results should ensue. In the first place, σχῆμα could no longer be regarded as a τρόπος ποιητικός, seeing that it was concerned not with single words, but with an entire group of words. Secondly, certain features of language which had always been regarded as τρόποι ποιητικοί, such for example as περίφρασις and ὑπερβατόν, were for the same reason thought of and spoken of as σχήματα. This clue will be found, I think, to be really serviceable to any one who seeks to comprehend the history of the word τρόπος. About σχῆμα, however, much still remains to be said.

In rhetorical treatises there are two familiar phrases σχήματα λέξεως and σχήματα διανοίας; but though they are

[14] For one of the examples which Longinus cites, viz. Hom. O 305 (ἡ πληθὺς ἐπὶ νῆας Ἀχαιῶν ἀπονέοντο) there have been preserved the following scholia—(1) πρὸς τὸ σχῆμα· ὅτι πληθυντικῶς ἀπήντηκεν: (2) πρὸς τὸ σημαινόμενον· οὐ πρὸς τὸ πλῆθος ἀπήντησε τὸ ἀπονέοντο: (3) πρὸς τὸ σημαινόμενον ἀπέδωκεν· ἡ πληθὺς γὰρ πολλοὺς σημαίνει.

[15] See especially Dion. Hal. περὶ τῶν Θουκυδ. ἰδιωμάτων 2.

always cropping up, and always being contrasted, they nevertheless give but a puzzling account of themselves.

When Aristotle speaks of *τὰ σχήματα τῆς λέξεως* he means nothing more than the varying forms which the spoken word takes naturally in expressing the changing purposes of the speaker.[16] If he had had occasion to speak of the shapes which the speaker's thoughts took, there can be no reason why he should not have designated them *τὰ σχήματα τῆς διανοίας*. So simple and natural is his manner of employing *σχῆμα*, so far removed from technicality. In a passage in the Rhetoric[17] he contrasts, it is true, *ἡ διάνοια τοῦ λεγομένου*, "the thought inherent in the thing said," with *ἡ λέξις*, "the manner of saying the thing"; and further, he distinguishes as elements in the *λέξις* the sundry names by which the things spoken of are designated (*τὰ ὀνόματα*) and the form (*τὸ σχῆμα*) which they take when brought into relation, antithetic or other. This is precisely the point of view described already as that adopted by the earlier interpreters of the poets.

It is not impossible that the technical term *σχῆμα διανοίας* as contrasted with *σχῆμα λέξεως* was suggested by this passage in the Rhetoric; but if so, the man who got such a suggestion from it was something of a bungler. It is reasonable and just to contrast the thought inherent in the thing said with the manner of saying the thing; but it is neither reasonable nor just for an explorer of speech to treat a form taken by thought as an entity so far separable from its expression in speech that it may be contrasted with a form taken by speech, presumably taken by speech as a substantive entity separable from thought. If this be the conception or the misconception on which the

[16] *περὶ ποιητ.* 19 = 1456 b 9 *τῶν δὲ περὶ τὴν λέξιν ἓν μέν ἐστιν εἶδος θεωρίας τὰ σχήματα τῆς λέξεως ἃ ἐστιν εἰδέναι τῆς ὑποκριτικῆς καὶ τοῦ τὴν τοιαύτην ἔχοντος ἀρχιτεκτονικήν, οἷον τί ἐντολὴ καὶ τί εὐχὴ καὶ διήγησις καὶ ἀπειλὴ καὶ ἐρώτησις καὶ ἀπόκρισις καὶ εἴ τι ἄλλο τοιοῦτο. παρὰ γὰρ τὴν τούτων γνῶσιν ἢ ἄγνοιαν οὐδὲν εἰς τὴν ποιητικὴν ἐπιτίμημα φέρεται ὅ τι καὶ ἄξιον σπουδῆς.*

[17] *περὶ ῥητ.* γ̄ 10 = 1410 b 27 *κατὰ μὲν οὖν τὴν διάνοιαν τοῦ λεγομένου τὰ τοιαῦτα εὐδοκιμεῖ τῶν ἐνθυμημάτων, κατὰ δὲ τὴν λέξιν τῷ μὲν σχήματι, ἐὰν ἀντικειμένως λέγηται, οἷον, "καὶ τὴν τοῖς ἄλλοις κοινὴν εἰρήνην νομιζόντων τοῖς αὐτῶν ἰδίοις πόλεμον"· ἀντίκειται πόλεμος εἰρήνῃ. τοῖς δὲ ὀνόμασιν ἐὰν ἔχῃ μεταφοράν κτέ.* The way in which *τὸ σχῆμα* (*τῆς λέξεως*) is used here (and also in *β* 24 = 1401 a 7) is just as simple and natural as in *περὶ ποιητ.* 19 cited in the last note, and as in *περὶ ῥητ.* γ̄ 8 = 1408 b 21—*τὸ δὲ σχῆμα τῆς λέξεως δεῖ μήτε ἔμμετρον εἶναι μήτε ἄρρυθμον.* In the Top 166 b 10 *τὸ σχῆμα τῆς λέξεως* refers to the form which individual words take—to word-formation or *σχηματισμός* in a narrow sense. Of course this sense of *σχῆμα* and of *σχηματισμός* is also found in early *γραμματική*. (See supra 82 26.)

nomenclature rests, the distinction between *σχῆμα διανοίας* and *σχῆμα λέξεως* is an idiot's dream. But this can hardly be the correct account of the matter. It is possible, I think, to show that the inventor of the term *σχῆμα διανοίας* was not mad but indiscreet; though he may justly be held to blame for something like madness in many of those who afterwards used the term.

There is a secondary sense of *σχῆμα* which this theorist, whoever he was, would appear to have had in his mind, a sense not at all ill adapted for expressing certain facts about speech when it is manipulated by a dexterous orator eager to persuade. The man who blurts his thoughts out just as they first take shape in his mind is not an orator, nor is he likely to persuade. For the orator there are poses, posturings, gestural attitudes, which thought may and should assume to add to its attractiveness; calculated insincerities of many kinds; some perfectly innocent,[18] such as counterfeit ignorance, assumed perplexity, pretended reticences; others partaking to a greater or a less degree in disingenuousness and humbug;[19] sundry disguisements of the actual feelings which possess the speaker, as when impudence simulates modesty, meanness poses as magnanimity, cunning puts on the airs of fairness of mind. Such poses are the affair of Thought, completed before she utters herself. All that Speech does is to record them. But Speech in her turn may perhaps have poses and gestural attitudes of her own, airs and make-believe wherewith to commend herself, the various kinds of rhymes and assonances, balancings and counterbalancings, circumlocutions, repetitions, iterations, enlargements, abridgments. She dwells upon this or waives that, is jerky or even-paced, slow or rapid. She has all the tricks in the world; but by the rules of rhetoric they ought not to be natural but put on with a view to business. When the message which Speech has to deliver is

[18] Alexand. *περὶ σχημ.* W 8 429=Sp 3 12 *ἔστι τις λόγος κατὰ φύσιν ἀνθολκήν* (bias) *τινα ψυχῆς ἐμφαίνων, οἷον* (Eur. Hec 162) "*ποίαν ἔλθω, ταύταν ἢ κείναν;*" *τοῦτον οὔπω σχῆμα ἔχειν λέγομεν. διὰ τί; ὅτι κατὰ φύσιν ἐξενήνεκται καὶ ἀληθῶς ὁ λέγων ἀπορεῖ. ἔστι δὲ λόγος ἕτερος κατὰ μίμησιν τούτου γεγονώς, ἔχων καὶ αὐτὸς ἀνθολκήν, οὕτως·* (Dem. 18 20) "*ἡ τῶν ἄλλων Ἑλλήνων εἴτε χρὴ κακίαν εἴτε ἄγνοιαν εἴτε ἀμφότερα ταῦτα εἰπεῖν.*" *τοῦτον μὲν δὴ σχῆμα ἔχειν φαμέν· οὐκ ἀπορῶν γὰρ ὁ λέγων αὐτὸς προσποιεῖται ἀπορεῖν καὶ μιμεῖται τὸν ἀποροῦντα, ἐξ εὐθείας εἰπεῖν φυλαττόμενος.*

[19] Id. ib. W 8 432=Sp 3 14 *παρέχει δὲ καὶ ἔμφασιν ἤθους χρησταῦ, ὡς Αἰσχίνης* (2 88) "*ἆρά μοι δοίητε συγγνώμην, εἰ κίναιδον αὐτὸν προσείποιμι καὶ μὴ καθαρὸν τὸ σῶμα, μηδ' ὅθεν τὴν φωνὴν ἀφίησιν;*" *φαίνεται γὰρ αἰδούμενος ἐφ' οἷς μέλλει λέγειν κτέ.*

already a pose of Thought, that is no reason why she should not, the better to commend it, deliver it with airs of her own. Consequently a given group of words may be at once the product of a *σχῆμα διανοίας* and an instance of a *σχῆμα λέξεως*.

It is noteworthy that such evidence as there is[20] makes this doctrine out to be as early as the fourth century B.C., assigning it to Zoïlus the rhetorician, a contemporary of Isocrates, or at all events saying that he held it. It is manifestly rhetorical doctrine, and it may well have been first propounded by Zoïlus himself. Certainly none of the definitions of *σχῆμα* makes it so clear that what is meant thereby is pose as does the earliest definition known, namely, that attributed to Zoïlus—*σχῆμά ἐστιν ἕτερον μὲν προσποιεῖσθαι, ἕτερον δὲ λέγειν*—"to pretend one thing and mean another."

That almost eight centuries after Zoïlus his definition should be cited in a treatise upon *σχήματα* is a sign that there was still felt to be an element of truth in it; and so much is conceded even in the criticism which it receives. During all these centuries the rhetors had been gabbling horribly concerning *σχήματα*, muddling themselves and others, then endeavouring to devise makeshift definitions which should cover all the divers notions which had gathered round the term due to the natural operation of time or hatched from confusion of thought and by spendthrift ingenuity. Nevertheless to the last there were always men who recognised that *σχῆμα* had something to do with pretence and was concerned with posing.[21] There is a thing which the late rhetors designate *τὸ ἐσχηματισμένον ἐν λόγῳ*[22] or *σχηματισμός*, which is precisely *ἕτερον μὲν προσποιεῖσθαι, ἕτερον δὲ λέγειν*, and they talk of this in con-

[20] Phoebammon *περὶ σχημ.* W 8 493 = Sp 3 44. Phoebammon's criticism is either corrupt or incomplete — *τρία ἁμαρτάνει (διαμαρτάνει?) ὅτι οὐ περιλαμβάνει περὶ πάντων τῶν σχημάτων· τὰ γὰρ πλεῖστα ἐκ τοῦ εὐθέος καὶ ἁπλοῦ σχηματίζεται ὡς ὅτε ἀποφαινόμεθά τι ἢ διαποροῦμέν τι καθ' ἑαυτοὺς ἢ ἀποστροφῇ χρώμεθα ἄνευ προσποιήσεως.* Quint. 9 1 14 sees that Zoïlus meant "pose," but mistranslates his definition—"Schema quo aliud simulatur dici quam dicitur."

[21] See Alexand. *περὶ σχημ.* cited supra n. 18.

[22] See especially Demetr. *περὶ ἑρμ.* 287–298 where *σχῆμα* and *τὸ ἐσχηματισμένον ἐν λόγῳ* are used of the same thing, as are also *πλάσμα λόγου* and *σχηματισμός* and *ἐν σχήματι*: So Hermog. *περὶ εὑρ.* ō 13 = W 3 181 ff = Sp 2 258 ff., Dion. Hal. (?) *τέχν. ῥητ.* esp. *περὶ ἐσχηματισμένων.* Hermogenes' doctrine of *ἦθος* has for core *ἕτερον μὲν προσποιεῖσθαι, ἕτερον δὲ λέγειν.* These men's minds could only run in grooves. With them novelty consisted in shifting the cargo that belonged to one groove across to another and running it there. Cp. Phoeb. *περὶ σχημ.* W 8 494 = Sp 3 44 *καὶ γὰρ ἠθικεύεται καὶ ἐμφαντικώτερον ποιεῖ τὸν λόγον*: and Alexander quoted in n. 19 supra.

nection with *σχῆμα*.[23] If Zoïlus did define *σχῆμα* as "to pretend one thing and mean another," then by his view the man who made use of *σχήματα* necessarily *ἐσχημάτιζε τὸν λόγον*, and what he effected thereby was *σχηματισμὸς λόγου* or *τὸ ἐσχηματισμένον ἐν λόγῳ*.

Perhaps the definition "to pretend one thing and mean another" was never intended to cover more than the *σχήματα διανοίας*. There are no doubt certain *σχήματα λέξεως* which may be, and often are, poses, forasmuch as the man who uses them happens for the moment to be uttering his mind not as he naturally would but as he thinks others may prefer to hear it, or as he imagines will serve some selfish purpose best. But that is an accident which ought not to be considered in defining *σχῆμα λέξεως*. Then there are such things as rhymes and balancings which cannot be brought under Zoïlus' definition unless by sheer force. For these last *σχῆμα* means "shape" or "contour," just as for most *σχήματα* it ought to be, as it is for Aristotle, a way of designating any one of the manifold shapes which the spoken word takes naturally and spontaneously as the speaker's mind unfolds itself naturally and unaffectedly. Unhappily Aristotle's *σχήματα λέξεως* were turned into *σχήματα διανοίας*,[24] and the whole terminology connected with *σχήματα* became a perplexing tangle like the thought of the men who used it.

Some of the sounder minds wished to get rid of the term *σχήματα διανοίας* altogether, preferring to regard the things described by this name as ordinary phases of thought—*ἔννοιαι καὶ ἐνθυμήματα καὶ λογισμοὶ τοῦ πιθανοῦ χάριν καὶ πίστεως εἴδη*: or as *μέρη τῆς παθητικῆς τε καὶ ἠθικῆς ἀποδείξεως τῇ τῆς ὑποκρίσεως ἀρετῇ πρέποντα*;[25] but to contrast

[23] Alexand. *περὶ σχημ. β̄* W 8 427 ff= Sp 3 11 ff.

[24] Cp. Arist. as quoted in n. 16 supra with Dion. Hal. *περὶ συνθ. ὀνομ.* 8 *ἡ μὲν δὴ περὶ τὴν ἁρμογὴν τῶν κώλων θεωρία τοιαύτη· ἡ δὲ περὶ τὸν σχηματισμὸν ποταπή; οὐκ ἔστιν εἷς τρόπος τῆς ἐκφορᾶς τῶν νοημάτων, ἀλλὰ τὰ μὲν ὡς ἀποφαινόμενοι λέγομεν, τὰ δὲ ὡς διαποροῦντες, τὰ δὲ ὡς πυνθανόμενοι, τὰ δὲ ὡς εὐχόμενοι, τὰ δὲ ὡς ἐπιτάττοντες, τὰ δὲ ὡς ὑποτιθέμενοι, τὰ δ' ἄλλως πως σχηματίζοντες· οἷς ἀκολούθως καὶ τὴν λέξιν πειρώμεθα σχηματίζειν. πολλοὶ δὲ δή που σχηματισμοὶ καὶ τῆς λέξεώς εἰσιν ὥσπερ καὶ τῆς διανοίας κτέ.* Demetr. *περὶ ἑρμ.* 296 *καθόλου δὲ ὥσπερ τὸν αὐτὸν κηρὸν ὁ μέν τις κύνα ἔπλασεν, ὁ δὲ βοῦν, ὁ δὲ ἵππον, οὕτω καὶ πρᾶγμα ταὐτὸν ὁ μέν τις ἀποφαινόμενος καὶ κατηγορῶν φησιν· . . . ἕτερος δὲ ταὐτὸ ὑποθετικῶς προοίσεται.*

[25] Longin. *τέχν. ῥητ.* Ham-Sp 1 (2) 194. In another place Longinus states, it is recorded (Ham-Sp 1 (2) 213) *ὅτι τροπὴ ἐκ τοῦ πανούργου καὶ ἐξάλλαξις οὐδεμία ἦν ἐν τοῖς ἀρχαίοις, ἀλλὰ καὶ τὰ τοῦ νοῦ σχήματα ὀψέ ποτε εἰς τοὺς δικανι-*

σχήματα διανοίας and σχήματα λέξεως, to make catalogues of these and of those, to define every σχῆμα in the one set and in the other, and to discover examples of its use by the ancients for the imitators of the ancients to ape, was just the sort of foolery in which the ordinary rhetor took most pleasure; and why should this pleasure be curtailed? The mischievous conception was retained, and as rhetoric became more and more artificial it actually grew as a fungus grows on a rotten stump into grotesque shapes like Hermogenes' doctrine of ἦθος.

There is still another source of uncertainty in the use of the term σχῆμα. When σχῆμα comes to be defined[26] as ἐξάλλαξις λόγου ἐπὶ τὸ κρεῖττον κατὰ λέξιν ἢ κατὰ διάνοιαν ἄνευ τρόπου, there could be no reason—the definition in truth may have been manœuvred for this end—why grammatical constructions should not be catalogued by one name or another among σχήματα λέξεως, and catalogued they were.

Sterile mimics of the elders made up for indigence in ideas by finish in style. In the Stoic rhetoric one of the virtues of style (ἀρεταὶ λόγου) was ἡ περὶ λέξιν κατασκευή, or FINISH; and λέξις or φράσις in which was this FINISH (ἡ ἐγκατάσκευος) was defined as λέξις, φράσις ἐκπεφευγυῖα τὸν ἰδιωτισμόν.[27] FINISH was got[28] by the picking of words according to their rank in the

---

κοὺς λόγους παρεισῆλθεν· ἡ πλείων γὰρ αὐτοῖς σπουδὴ περὶ τὴν λέξιν καὶ τὸν ταύτης κόσμον ἦν καὶ τὴν συνθήκην καὶ ἁρμονίαν. Was he aware of the definition ἕτερον μὲν προσποιεῖσθαι κτέ., or did he not attribute it to Zoïlus?

[26] It is of no moment whether the treatise from which this comes is of the Flavian age or later: Alexandr. περὶ σχημ. W 8 426 = Sp 3 11 (it is found also in Phoeb. W 8 494 = Sp 3 44); for what I want may be got just as easily from a definition of the first cent. B.C. Phoeb. Sp 3 44 καὶ Ἀπολλώνιος ὁ ἐπικληθεὶς Μάλων ὥρισατο οὕτω· "σχῆμά ἐστι μεταβολὴ εἰς ἡδονὴν ἐξάγουσα τὴν ἀκοήν": and even then the imitation of the ancients had begun (see supra p. 29 2; Hor. AP 268), only it was better managed and was not slavish.

[27] Diog. Laert. 7 1 59. There is no English word which gives the exact sense of κατασκευή and it has to be rendered differently according to its context and immediate intention—"make," "making," "manufacture," "construction," "fabrication," "devising," "device," "structure," "perfect condition," "constitution," "art," "elaboration." Design and the adaptation of means to some end is a notion almost always present. It is contrasted with φύσις, e.g. φύσει καὶ κατασκευῇ, "by nature and by art." When art and design go too far it is almost "veneer" or "artificiality," and is then contrasted with ἀλήθεια. ἀκατάσκευος is ἀφελής. ἁπλοῦς. ἀληθής, κοινός, τοῖς ἰδιώταις πρέπων, and the like, and is contrasted with περίεργος, πανοῦργος, περιττός and the like. In quite a good sense of finish in workmanship there is an admirable instance of it in what appears from its phrasing to be an old note, EM 123 18 ἁπλᾶς: — ὑποδήματος εἶδος Λακωνικοῦ· ὠνομάσθη δὲ ἀπὸ τοῦ ἁπλῶς καὶ οὐ τετεχνημένως γεγενῆσθαι· ἁπλοῖ δὲ οἱ Λάκωνες καὶ οὐ περίεργοι περὶ τὰς κατασκευάς.

[28] Plutarch[2] περὶ τοῦ βίου καὶ π. Ὁμήρου 15 = 1083 ὁ ἐγκατάσκευος λόγος φιλεῖ τὴν τοῦ συνήθους ἐξαλλαγήν, ὑφ' ἧς ἐναργέστερος ἢ σεμνότερος ἢ πάντως τερπνότερος γίνεται· καὶ ἡ μὲν τῶν λέξεων ἐκτροπὴ

TROPICAL scale, and next by the arranging of them by a dexterous manipulation of *σχήματα*. But this was not the whole process. The word-picker must pick none but Attic words, and the word-fitter must emulate Attic adroitness in fitting the words together. Workmanlike finish could be told at once by the absence of words which the uneducated knew, and the exclusion of simple constructions such as the uneducated used. As syntax had changed even more than vocabulary, the admirers of FINISH (*οἱ φιλοκατάσκευοι*) were forced to pay punctilious attention to ancient idiom, and in feeding their style, in thumbing their exemplars by daylight and candlelight, they were at pains to mark *τὰ τῆς παλαιᾶς ἰδιώματα φράσεως*. In this manner many obsolete constructions, merely because they were obsolete, found their way into lists of *σχήματα λέξεως*, and a day actually came[29] when the word *κατασκευή* itself meant simply "a grammatical construction." So perverse were these stylists that for them the antiquated was become the new-fangled.[30]

Very odd notions the imitators must have had concerning some of their own fine patchwork. Even Galen conceived[31] that when the Athenians used *ἀποπεσόντων* as an imperative they used the genitive plural of the participle; and others no doubt imagined that in copying the Athenians here they used dual[32] for plural *ἐν σχήματι, κατὰ σχῆμα*, and that in this they practised *τὴν περὶ λέξιν κατασκευήν*. Any and every turn of speech concerned with the relation of words to each other might

---

καλεῖται τρόπος, ἡ δὲ τῆς συνθέσεως σχῆμα. In fact *κατασκευή* = *τρόπος* + *σχῆμα* or *ἐκλογὴ ὀνομάτων* + *σύνθεσις*. Either with special reference to *ἐκλογὴ ὀνομάτων* or to *σύνθεσις* (i.e. to *σχῆμα* in all its various denotations) or with reference to both together it is very common in Dionysius Halic. Studies in fine writing with *σχῆμα* and *τρόπος* in plenty would seem to have been sometimes called in the schools *διαλέξεις*. See Ernesti Lex Rhet s.v. At N 317, in a note on *διάφοροι λέξεις*, *διάλεξις* is defined as *τῆς συνήθους φωνῆς ἐκτροπὴ ἐπὶ τὸ σεμνότερον*.

[29] Sch. P Pl. 418 : sch. Junt. Pl 252.

[30] Hence the importance given to what is catalogued among *σχήματα λέξεως* as *τὸ καινοπρεπὲς σχῆμα*—W 8 645 = Sp 3 138 *καινοπρεπές ἐστι τὸ μὴ παρὰ πολλοῖς εὑρισκόμενον ἀλλὰ παρ' ὀλίγοις τοῖς ἐν τῷ λόγῳ τὸ ἀξιόπιστον λίαν κεκτημένοις*. The more commonplace a thought was, the more imperative was the call to adorn it — sch. Soph. OC 131 *ἄκρως κοινότερον* (superlative) *διανόημα ἐξήνεγκεν μετὰ κατασκευῆς*. That was the time to come as near solecism as possible, to copy *τὰ σολοικοφανῆ τῶν παλαιῶν, τὰ ἰδίως εἰρημένα, τὰ σολοικισμῶν λαμβάνοντα φαντασίας*; in other words, *σχηματισμούς*.

[31] 18 (2) 777 *τὸ γὰρ ἀποπεσόντων, ἐάν τε κατὰ τὴν τῶν ἀττικῶν συνήθειαν εἰρῆσθαι νομίσωμεν, τῶν πτώσει γενικῇ τῆς μετοχῆς πληθυντικῆς χρωμένων ἀντὶ τοῦ προστακτικοῦ πληθυντικοῦ προσώπου τρίτου, ὁμοίως τῷ· "ἵπποι δ' ἐς δόλιχον παριόντων," ἐάν τε κατὰ τὴν γενικὴν πτῶσιν ἀπ' εὐθείας τῆς ἀποπεσόντες, σολοικιοῦμεν κτέ.*

[32] Sch. N 439.

be termed a *σχῆμα*, provided it appeared in the ancients and was unknown in the spoken language of the time.

But enough has been said to show what a nondescript thing a *σχῆμα λέξεως* was, and out of what ill-matched elements the general notion attaching to the name—for such I suppose there was—must have been formed. First it denotes any departure from normal syntax,[33] whether suggested by the nature of the things spoken of, and so taken often by many speakers quite naturally and spontaneously, or of a kind that justifies itself only to close observers of thought and nice distinguishers of the finer shades of meaning, and adventured designedly by some Thucydides endeavouring to impart his characteristic points of view, or by some Sophocles bent upon beating the gold of speech into fine shapes of his own devising. Next, as contrasted with *σχῆμα διανοίας*, it is a name for any shape that may be given to the expression of the thought when regarded as an arrangement of words which art may control, that is designed, on the one hand, either to appeal to the intelligence through the ear,[34] or merely to please the ear,[35] or on the other hand, to touch the heart by its sound, engage the fancy, or dazzle the imagination.[36] Lastly, it is but a nickname for Attic idiom, meaning neither more nor less than *ἡ ἀττικὴ συνήθεια, ἡ ἀττικὴ σύνταξις*; for in that inkpot the rhetors dipped their pen when they sat down to concoct their impromptu eloquence and their somewhat less hypocritical dissertations.

[33] *ἐξάλλαξις ἀπὸ τοῦ καταλλήλου ἐπὶ τὸ κρεῖττον μετά τινος ἀναλογίας.*

[34] *κῶλον, κόμμα, περίοδος*, as parts of *σύνθεσις*.

[35] *τὰ Γοργίεια σχήματα, πάρισον*, etc.

[36] Illustrated to tediousness by the rhetors by certain stock passages, e.g. Hom. B 671 *Νιρεὺς . . . Νιρεὺς . . . Νιρεύς*, for *ἐπαναφορά* and *διάλυσις*. The rhetorical tradition was persistent that the ear was appealed to. There was this advantage at least in their *προσποίησις σχεδιασμοῦ*. Hermogenes gives the advice —*κἂν ἐσκεμμένος ἦκῃς, προσποιοῦ αὐτόθεν λέγειν, ὅπερ ποιοῦσι πάντες οἱ παλαιοί. γράψαντες γὰρ πάντες ὑποκρίνονται σχεδιάζειν* W 3 422=Sp 2 440.

CHAPTER II

THE FOURTEEN ORDINARY TROPES

THE compiler of the best extant treatise upon TROPES ignores the distinction between TROPES and FIGURES. This is all the more remarkable because he would appear to have no great respect for *γραμματικοί*.

The textbook which bears the name of Tryphon is an honest piece of work, and may well represent in substance the teaching of the Augustan scholar so called.[1] But this is a matter of no great concern. It is the doctrine and not the exponent of the doctrine that is of interest. A start is made from a definition[2] of *φράσις* as "the word in a shape which shows FINISH, or the word expressed with the intention of giving it significance above the common." Next it is said that "there are two sides to *φράσις*, namely, *κυριολογία* and *τρόπος*. The former is that kind of *φράσις* which makes known the things with which it deals by giving them the names they received at the first, as is the case in the lines (Ψ 634):—

"*πὺξ μὲν ἐνίκησα* Κλυτομήδεα *Φαίνοπος υἱόν·*
Ἀγκαῖον δὲ πάλιν Πλευρώνιον *ὅς μοι ἀνέστη·*

---

[1] The name is not uncommon: but it is noticeable that the Alexandrian scholar of the Augustan age sticks to old traditional doctrine, e.g. *περὶ τῆς ἀρχαίας ἀναγνώσεως*, just as the Tryphon does who writes *περὶ τρόπων*. See Tryphonis Gram Alex Fr by A. von Velsen (1853): Susemihl ii. 210.

[2] W 8 728=Sp 3 191 *φράσις ἐστὶ λόγος ἐγκατάσκευος ἢ λόγος κατά τινα δήλωσιν περισσοτέραν ἐκφερόμενος· τῆς δὲ φράσεως εἴδη εἰσὶ δύο, κυριολογία τε καὶ τρόπος. κυριολογία μὲν οὖν ἐστιν ἡ διὰ τῆς πρώτης θέσεως τῶν ὀνομάτων τὰ πράγματα σημαίνουσα . . . τρόπος δέ ἐστι λόγος κατὰ παρατροπὴν τοῦ κυρίου λεγόμενος κατά τινα δήλωσιν κοσμιωτέραν ἢ κατὰ τὸ ἀναγκαῖον. τρόποι δέ εἰσιν οἱ γενικωτάτην ἐμφαίνοντες στάσιν* $\overline{κδ}$ *. . . τούτους δὲ ποιητικοὺς καλοῦσιν, ἐπεὶ κατά γε τὸ πλεῖστον ἡ τούτων χρῆσις παρὰ ποιηταῖς. καὶ ὅτι τούτοις οἱ γραμματικοὶ χρῶνται ἐξηγούμενοι τὰ κυρίως ἢ τροπικῶς τοῖς ποιηταῖς εἰρημένα.*

Ἴφικλον δὲ πόδεσσι παρέδραμον ἐσθλὸν ἐόντα·
δουρὶ δ' ὑπειρέβαλον Φυλῆά τε καὶ Πολύδωρον.

"Τρόπος,[3] on the other hand, is the word when the meaning is conveyed by giving some turn to the κύριος λόγος of a kind to enrich its significance or make good a real want."

It will be noticed that except for the etymology and the allusion to κατάχρησις the definition of τρόπος is almost the same as the definition of φράσις. This is perhaps excusable, seeing that it is precisely τρόπος which transforms speech into φράσις, although at the same time the other element κυριολογία is never wholly excluded, and if cheek by jowl with τρόπος, ranks as φράσις. But the man is not adept at defining, if the definitions are his. Nor does his theory of language greatly affect his treatment of the TROPES.

These he divides into a smaller group and a larger. The smaller is made up of "the fourteen TROPES of a very ordinary character,[4] namely:—

ᾱ. μεταφορά.	η̄. ὀνοματοποιΐα.
β̄. κατάχρησις.	θ̄. περίφρασις.
γ̄. ἀλληγορία.	ῑ. ἀναστροφή.
δ̄. αἴνιγμα.	ιᾱ. ὑπερβατόν.
ε̄. μετάληψις.	ιβ̄. πλεονασμός.
ϛ̄. μετωνυμία.	ιγ̄. ἔλλειψις.
ζ̄. συνεκδοχή.	ιδ̄. παραπλήρωμα.

"To these the name τρόποι ποιητικοί is assigned, because they occur in poetry more than anywhere else. It is further to be noted that it is these which the γραμματικοί use in explaining in the poets instances of κυριολογία and of τρόπος."

If this last passage be compared with a sentence by which the group of fourteen is dismissed and the longer is introduced, viz. "These TROPES as passing the limits of common usage belong

[3] τρόπος so used = τροπικὴ λέξις is not uncommon. Plut. Mor 16 B οὔτε γὰρ μέτρον οὔτε τρόπος οὔτε λέξεως ὄγκος οὔτ' εὐκαιρία μεταφορᾶς οὔθ' ἁρμονία καὶ σύνθεσις ἔχει τοσοῦτον αἰμυλίας καὶ χάριτος ὅσον εὖ πεπλεγμένη διάθεσις μυθολογίας. All the five elements are afterwards summed up in ἡ περὶ μέτρον καὶ λέξιν κατασκευή. It is odd that he should mention disjunctively τρ., λέξ. ὄγκ. and εὐκ. μεταφ.

[4] Lit. "that present a very common-place character." γενικός is "simple and natural," "unsophisticated," "that any body might use." Lucian περὶ ὀρχ. 34 = 287 τὰς γενικωτέρας (ὀρχήσεις). Opp. ἰδικός, ἴδιος, "special," "peculiar."

to γραμματική; and next, belonging to φράσις, are twenty-seven": the vague way in which terms are employed is seen to be characteristic of the writer. There is neither consistency nor definiteness. To begin with, φράσις is λόγος ἐγκατάσκευος. Then it is spoken of as embracing κυριολογία as well as τρόπος. Next, fourteen τρόποι are designated as of quite a commonplace order, though going beyond common usage, and as belonging to γραμματική. Lastly, a long list is given of τρόποι which concern φράσις. Nor is this all, φράσις is also used throughout the treatise as a name for something more than λέξις (= term) but briefer than λόγος. This being so, it is hardly worth while to complain that τρόπος should sometimes be a mode of speech characteristic of the poets, sometimes an instrument used by γραμματικοί for distinguishing such a mode of speech from κυριολογία, sometimes a mode of speech characteristic of φράσις.

Some of this confusion may be due to redactors, or it may have been there from the first—it is not wholly unknown in modern schoolbooks—having been produced by the putting of a new patch on an old garment, by the attempt to reconcile old doctrine and brand-new. But this risky fermentation of the crude new wine in the old wine-skin may all be disregarded. For what gives this textbook its value is that it shows that the old skin still held together for a time after the new wine began working inside it.

The evidence of scholia is all in favour of the belief that these fourteen TROPES here stated to belong in a peculiar way to γραμματική did indeed form the core of the traditional system of ἐξήγησις κ. τ. ἐν. π. τρόπους followed by γραμματικοί. That this system was in substance pre-Alexandrian is more than probable. Aristotle's analysis of poetical diction looks like a scientific presentment of this very method. If he had a body of doctrine to go upon which had gradually taken shape in the Greek schools, then the clearness and exactness of his statement are accounted for, and the identity in all essentials of his terminology with the terminology of γραμματική is explained. Either Aristotle got his terms from the γραμματικοί or the γραμματικοί took them from Aristotle. But in the latter case it is not easy to understand certain pervasive "grammatical" doctrines like that of συνεκδοχή or their names; whereas the simpler and more scientific doctrine of Aristotle embraces them,

and by embracing them proves them to be particular and unessential. Moreover, the farther back it is possible to carry the two words *τρόπος* and *κύριος*, the easier is it to explain the remarkable perversion which took place in their signification. Before they could be susceptible of such depravation they must have first grown old as technical terms worn down by rough usage, as coins wear down from unintermittent use till their superscription is undecipherable and Caesar's image cannot be made out.

The term *ἐξηγεῖσθαι*[5] itself ought not to pass without notice—"to divine," "to interpret" the speaker's mind, his purpose in departing from the ordinary word or turn of phrase. It is employed of expounding oracles, interpreting allegories, reading riddles, construing laws, pointing out and accounting for curious sights or archaic customs. An *ἐξηγητής* is a guide or dragoman who puts at the service of others some knowledge which he has been at pains to acquire.

ᾱ

μεταφορά

ἐστι λέξις μεταφερομένη ἀπὸ τοῦ κυρίου ἐπὶ τὸ μὴ κύριον ἐμφάσεως ἢ ὁμοιώσεως ἕνεκα.[6]

Rhetoricians preferred the name **τροπή.**[7]

With the four species of metaphor there is no call to meddle. They are these—*ᾱ. ἀπὸ ἐμψύχων ἐπὶ ἔμψυχα: β̄. ἀπὸ ἀψύχων ἐπὶ ἄψυχα: γ̄. ἀπὸ ἐμψυχων ἐπὶ ἄψυχα: δ̄. ἀπὸ ἀψύχων ἐπὶ ἔμψυχα.*

Adscripts relating to METAPHOR are not always to be readily

---

[5] Galen 7 825 *ἔστιν ἡ ἐξήγησις, ὥς πού τις τῶν παλαιῶν εἶπεν, ἀσαφοῦς ἑρμηνείας ἐξάπλωσις*: Erot. Pref. 31 6 *πολλοὶ τῶν ἑλλογίμων οὐκ ἰατρῶν μόνον ἀλλὰ καὶ γραμματικῶν ἐσπούδασαν ἐξηγήσασθαι τὸν ἄνδρα* (i.e. *Ἱπποκράτη*) *καὶ τὰς λέξεις ἐπὶ τὸ κοινότερον τῆς ὁμιλίας ἀγαγεῖν. ἐξηγεῖσθαι* may also be passive—Erot. 68 8 *ἐκλαπήσεται*:— . . . *ἅπαξ εἴρηται, καὶ παρ' ἡμῶν ἐξήγηται μόνον.*

[6] 8 729=3 191. Cp. Plutarchea *περὶ τοῦ βίου καὶ ποιήσεως Ὁμήρου* 19 (I shall henceforward quote the "treatise" as Plut.) *ἀπὸ τοῦ κυρίως δηλουμένου πράγματος ἐφ' ἕτερον μετενηνεγμένη κατὰ τὴν ἀμφοῖν ἀνάλογον ὁμοιότητα.*

[7] Hermog. *περὶ εὑρ.* δ̄ 1 W 3 175=Sp 2 254 *τροπή ἐστι τὸ μὴ ἐξ ὑποκειμένου πράγματος ἀλλοτριον δὲ σημαντικὸν ὄνομα θεῖναι, κοινὸν εἶναι δυνάμενον καὶ τοῦ ὑποκειμένου καὶ τοῦ ἔξωθεν ἐμφαινομένου, ὃ καλεῖται καὶ μεταφορὰ παρὰ τοῖς γραμματικοῖς.* This name is almost certainly later than the acceptance of the heresy that *τρόπος=ἑκτροπή.*

[8] According to Galen 8 681 it is wrong to form a metaphor from a metaphor—*ἀπὸ μὲν δὴ τῶν κυρίως ὠνομασμένων ἅπασιν ἀνθρώποις ἐγχωρεῖ μεταφέρειν, οὐ μὴν ἀπὸ τῶν μετενηνεγμένων αὖθις ἑτέρας ποιεῖσθαι μεταφοράς· οὐδὲ γὰρ ποιηταῖς τοῦτό γε συγχωρητέον ἐστί, μή τί γε τοῖς ἐπιστημονικόν τι καὶ τεχνικὸν ἐπαγγελλομένοις διδάξειν. ὥσθ' ὁ μὲν ἀπὸ τῶν χυμῶν ἐπὶ*

detected as such. This is particularly true of the simplest type of all, in which the word used, or thought to be used, metaphorically is merely translated. At work on the line "With store of vermeil roses etc." a schoolmaster might expound "vermeil" simply by "scarlet." This is in some of the plays, the Clouds for example, a common type, and in all it occurs occasionally. Even the scholiasts themselves cannot always pick their way unfalteringly in their thicket of TROPES, and some call by the name of METAPHOR what others would speak of as SYNECDOCHE, or CATACHRESIS, or something else.[9] Besides, there is no telling how much this or that commentator knew, and a metaphrase need mean no more at times than that its originator had got the sense by guess, or borrowed it from a vocabulary. Even the best of them disputed now and then whether a term was used *μεταφορικῶς* or *γλωσσηματικῶς*, e.g. *ἐπισμῆν* at T 389. A metaphrase too may after all be a relic from some longer adscript, as appears from a comparison of the two manuscripts at V 1088, where *θυννάζοντες* is expounded in the one by *κεντοῦντες* and in the other by *κεντοῦντες ὡς τοὺς θύννους τριόδουσι.*

The perplexity that this sort of adscript produces by its simplicity another sort produces by its subtlety:—

With store of vermeil roses.

A. (1) **store**:—"bright treasure," a metaphor from roast or refined **ore**. (2) **vermeil**:—that is, "cinnabar"; and this also comes from mines. The TROPE is kept up.

B. **store**:—properly (*κυρίως*) roast **ore.**

C. **store**:—specifically (*ἰδίως*) the product of mines when it has been refined by fire. Accordingly the meaning here is "bright treasure."

A note of the pattern B or C need not be primarily a note upon a TROPE. It may belong to the discovery of etymologies, another region of interpretation. The notes in A are notes on metaphor dating from the time when etymology was held to be

τὴν ἀφὴν μεταφέρων τὸ στρυφνὸν ὄνομα σύγγνωστος ἀπὸ τῶν χυμῶν κυρίως ἀρχόμενος, ὁ δ' ἀπὸ τοῦ κατὰ γεῦσιν πλήρους ἐπὶ τὸ κατὰ τὴν ἀφὴν πλῆρες ἀξιῶν μεταβαίνειν, οὐδὲ κατὰ νόμον οὗτός γε ποιεῖται τὴν μετάβασιν ἀλλὰ καὶ τῆς τῶν ποιητῶν ἐξουσίας ἐπέκεινα πρόεισιν ἀπὸ τῆς προτέρας μεταφορᾶς ἑτέραν ποιῶν δευτέραν (sic) *μεταφοράν κτέ.* This is, of course, only true so long as the fact of the first transfer is recognised. So soon as it is forgotten, then a new transfer becomes possible.

[9] There is a notable instance of this at Ac 17, where terms belonging to different tropes are mixed.

one of the instruments for detecting the beauties of poets. In commentaries put together in any of the centuries during which learning was largely misinformation and elaborate misuse of transmitted facts and theories, notes quite as preposterous as A, and as warped and embarrassing as B and C, are sure to turn up.[10]

The other types of adscripts dealing with this TROPE either declare or betray the annotators' intention:—

Groaning underneath this age's yoke.

D. (1) A metaphor from cattle drawing a laden waggon. (2) Just like cattle etc. (3) As though their case was that of cattle etc.

A metaphrase is often prefixed, and now and then affixed—E. "Oppressed by the load of tyranny"; a metaphor from etc. F. A metaphor from etc. The meaning therefore is—"Oppressed by the burden of Caesar's tyrannous rule."

The rarest form of all is of this kind:—

His folly is played out.

G. (1) Played out:—a metaphor from the representation of dramas. Properly a drama is said to be played out, when its end is reached. (2) Properly a drama is said etc. Accordingly the usage here is metaphorical.

Notes upon METAPHOR bulk largely in all the commentaries. For the most part they are worthless in themselves; and as for what they tell of past methods of exegesis they are of no consequence in the history of knowledge.

The following statistics ought perhaps to be given:—

	ἀπὸ μετ.	ἐκ μετ.	κατὰ μετ.	ἡ μετ. ἀπὸ.	μεταφορά in other phrases.	μεταφέρειν act. or pass. with			μεταφορικῶς.			Total.
						ἀπό.	ἐκ.	acc.	alone.	ἀπό.	ἐκ.	
Pl	7	1	...	...	...	1	...	1	...	1	1	Pl 12
N	2	...	...	4	1	...	...	...	1	...	...	N 8
R	1	1	1	1	...	1	...	...	...	...	...	R 5
Av	4	1	...	2	...	...	...	...	...	...	...	Av 7
eq	...	...	...	...	...	...	...	...	...	...	...	eq 0
Pa	2	1	...	2	1	...	...	...	...	1	...	Pa 7
L	6	...	...	2	1	2	...	...	...	...	...	L 11
Ac	10	2	...	2	...	1	..	...	1	1	...	Ac 17
v	1	...	...	...	...	2	...	...	...	...	...	v 3
T	1	...	...	...	1	...	...	...	...	1	...	T 3
Ec	...	...	...	...	...	...	...	...	...	...	...	Ec 0

[10] e.g. Pl 244: 269: 271: N 130: 260: 449.

At L 485 *μετῆκται* and *μετῆχθαι*[11] replace *μετενήνεκται* and *μετενηνέχθαι*. There is one example of *τροπικῶς* (Pa 610),[12] but several of *τροπή*, viz. Av 673 *ἐχρήσατο τῇ τροπῇ*: 1699 *ἐνέμεινε τῇ τροπῇ*: Eq 114 *τὴν τροπὴν ἔλαβεν ἀπό*: Pa 610 *ἔμεινε τῇ τροπῇ*.[13]

Whether the person speaking at the time or the poet is the subject in these cases of *τροπή* it is not easy to say. Of the phrases included in the schedule these cause a like quandary:—

Pl 1093 *μετήνεγκε τὴν λέξιν*: Ac 1 *μεταφέρει*: L 475 V 289 *μετενήνοχεν*: N 1238 *ἔμεινεν ἐπὶ τῆς μεταφορᾶς*: Pa 63 T 94 *τῇ μετ. ἐχρήσατο.*

The turn of the note at Ac 1 rather suggests for subject the dramatic speaker, and that this may be so is proved by a note in the venetus to Av 35:—

ἀνεπτόμεσθ' ἐκ τῆς πατρίδος:—. . . *προληπτικῶς δὲ τῇ τῶν ὀρνέων χρῶνται μεταφορᾷ ὡς καὶ αὐτοὶ ὀλίγον ὕστερον ὀρνιθωθησόμενοι*:[14]

but I do not think this can be the case always. The terminology as a whole is against it. If METAPHOR had not been thought to be rather the poet's affair, the active *μεταφέρειν* (*μετάγειν*) would have been more common than it is. As for the rhetors' phrases *ἐνέμεινε τῇ τροπῇ* and the like, they were first applicable to some

---

[11] So sch. Aesch. Ch 969 *μετήγαγεν ἀπό*: Soph. El 87 *μετῆκται ἀπό*: ib. 89: OR 205: 222.

[12] In the Sophocles sch. it is as common as *μεταφορικῶς*. In the Eur. sch. it is rare. It occurs=*μεταφ.* sch. Aesch. PV 156: 718: S c T 582: Ag 1373. The commentator on S c T is openly rhetorical, e.g. 64 *παρακεκινδυνευμένως δὲ εἶπεν* (*ὁ Αἰσχ.*) *κῦμα χερσαῖον*: 179 *κεκινδύνευται τῷ Αἰχύλῳ τὸ μεταίχμιον*: 358 *τὸ συνεχὲς κίνημα τῶν ποδῶν παραβόλως χνόας εἶπεν* (i.e. *ὁ Αἰσχ.*).

[13] Sch. Aesch. Per 436 *εὔκαιρος ἡ τρ., ἀπό*: PV 596 *ἐνέμεινε τῇ τρ.* (but at Ch 791 *ἐνέμεινε τῇ μεταφορᾷ*: so Soph. Ant 117: Eur. Hipp 824). At N 1160 this sort of phrase is replaced by another—*ἀμφήκει γλώττῃ*:—*ἀκολούθως τῷ εὖ μοι στομώσεις αὐτόν*: which has analogues elsewhere—S c T 1066 *ἀκολούθως τῷ κύματι καὶ τὸ κατακλυσθῆναι ἐπήνεγκεν*: Eum 137 *οἰκεῖον τῷ πνεῦμα τὸ ἐπουρίσασα*: Eur. Hipp 469 *ἀκολούθως δὲ καὶ τῷ πεσοῦσα πρὸς τὴν μεταφορὰν ἐχρήσατο.*

[14] So sch. Soph. OR 222 *νῦν δ' ὕστερος γὰρ* (*ἀστὸς εἰς ἀστοὺς τελῶ*):—*μεταφέρει* (i.e. *ὁ Οἰδίπους*) *ἀπὸ τῶν ἐν ταῖς πόλεσι ξένων τελούντων τὰ μετοίκια· ἀντί, πεπολιτογράφημαι καὶ ἄρτι ἀστὸς ἐνομίσθην ξένος ὢν καὶ ἐβασίλευσα*: but sch. Aesch. PV 596 *ὀτοβεῖ δόναξ κτέ*:—*εἰπὼν δὲ αὐτὸν βούταν* (590) *ἐνέμεινε τῇ τροπῇ* (i.e. *ὁ Αἰσχύλος*, not *ἡ Ἰώ*): and Eur. Tro 1175 *δν πόλλ' ἐκήπευσ'*:—*κῆπος κουρᾶς εἶδος ἣν οἱ κειρόμενοι διεβάλλοντο . . . οὐ κέχρηται οὖν μεταφορᾷ ὁ Εὐριπίδης ἀλλὰ τὸ τῆς κουρᾶς εἶδος αἰνίττεται· οὕτως ὁ Ἐρατοσθένης· οὐ γὰρ ἀξιοῖ μεταφορὰν εἶναι*: which would be cardinal if it were certain that the actual words of Eratosth. are given. There is no clue at Soph. Aj 348: 558: Ant 117: Eur. Hipp 237: Phoen 75: 578: Or 621: where a 3rd pers. sing. occurs.

orator's consistency; and when transferred to a poet they can hardly have changed their behaviour.

ἀπὸ μεταφορᾶς τοῦ, itself perhaps an abridgment for *ἀπὸ μεταφορᾶς ἀπὸ τοῦ*,[15] was abridged to *ἀπὸ τοῦ*. Next the *ἀπὸ τοῦ* was re-extended to *εἴρηται ἀπὸ τοῦ* which occurs only in commentaries of the baser sort.[16] The odd turn *ὡς ἀπό*[17] occurs twice in T (53 : 68), and is perhaps due to confusion with *ὡς ἐπὶ τοῦ*. There is only one instance of the Aristotelian *κατὰ μεταφορὰν ἀπό*.

The comparison which is at the bottom of all METAPHOR—a point which Aristotle never loses sight of—Tryphon does bring into his definition, but illogically as though it were not essential. This pushes itself to the front in various ways in the commentators :—

> R 1057 *Λυκαβηττοὺς καὶ κτέ* :—*οἷον, ῥήματα ὄρεσι παραπλήσια*: Pl 946 *τὸ σύκινον ἴσον τῷ ἀσθενέστατον· τὸ γὰρ ξύλον τῆς συκῆς ἀσθενές*: N 591 *λάρον* :—*τὸν ἁρπακτικόν· ὅτι καὶ ὁ λάρος τοιοῦτος*: see R 826 L 27 Ac 181 T 100 : Pl 912 *ὦ κέπφε* :—*ὦ εὐτελέστατε καὶ λάλε· φασὶ γὰρ τὸν κέπφον εὐτελῆ καὶ λάλον*: L 578 *τὰς κεφαλὰς ἀποτῖλαι* :—*ὡς τὰ ἄκρα τῶν ἐρίων* : Pl 51 *ῥέπει* :—*ὥσπερ ζυγοῦ εἶπος*: L 577 *ὥσπερ γὰρ . . . οὕτω κτέ*:[18] R 821 *παρά* with acc.

The editor of N is for the ravennas at least peculiar in using *καθάπερ*, e.g. 260 : 419.[19] Sometimes there is no hint

[15] I can quote no instance of *ἀπὸ μ. ἀπό* which is condemned by its awkwardness. *κατὰ μεταφορὰν ἀπό* (Arist. 420 a 29 : Gal. 19 78 etc.) is a different story altogether, being almost *μεταφορικῶς ἀπό*, as *κατὰ μεταφορὰν ἐπὶ τοῦ* (Phys. BA 30 19) = *μεταφορικῶς ἐπὶ τοῦ*. Commentators vary greatly in regard to *ἐκ μ.* and *ἀπὸ μ.* In the Soph. scholia as a whole there are two cases of *ἐκ μ.* for every one of *ἀπὸ μ.* In the Eur. sch. as a whole there are three of *ἀπὸ μ.* for every one of *ἐκ μ.*

[16]

ἀπὸ τοῦ (τῶν)	*εἴρηται ἀπὸ τοῦ (τῶν)*
Pl 271 : 720 : 853	Pl 159 : 706
N 552 : 800 : 1225	N 448
R 578 : 802 : 819 : 892 : 1178	R
Av 465 : 598 : 648 : 1177	Av
eq	eq 214
Pa 344 : 610 : 925 :	Pa 70
L	L
Ac 856 : 864	Ac 180
v 701	v
T 2 : 389 : 417	T
Ec	Ec

[17] Also at Aesch. PV 678.

[18] This full form is not uncommon in some commentaries—Aesch. Ag 698 *πολύανδροί τε φεράσπιδες κυναγοὶ κτέ* :—*ὥσπερ τὰ τῶν θηρίων ἴχνη ἀναζητοῦσιν οἱ κυνηγοί, οὕτω καὶ αὐτοὶ κατ' ἴχνος κτέ.*

[19] A queer equivalent is *δίκην* c. gen.—sch. ven Eq 1344 *κἀκερουτίας* : —*τὴν κεφαλὴν ἀνέτειναν δίκην τῶν κερατοφόρων ζῴων* : sch. Aesch. Ag 675 : 833.

save an explanatory clause attached to a metaphrase by *γάρ* (R 902 : Ac 598), *ὅτι* (R 79), *ἐπεί* (Pl 1063 : N 260 b), *ἐπείπερ* (Ac 9) or *ἐπειδή* (T 779). Now and again the gist of the comparison on which the metaphor is based is brought out by a *ὥστε* clause (R 825 : L 27).

As an index of METAPHOR *ὡς ἐπὶ τοῦ*[20] is not reliable, seeing that it is also applicable to allegory; but it probably points to METAPHOR in all these cases:—

Pl 957.
N 411 : 523 : 1108 : 1237 : 1238.
R 725 : 890 : 1221.
Av 34 : 106 : 209 : 1299 : 1699.
L 587.
T 54 : 56.
Ec 398 : 1121.

The *κυρίως*, or in N *ἰδίως*, notes on METAPHOR merit in view of the definition of METAPHOR particular attention. They will be found at:—

Pl 269 : 271 : 805 : 1093.
N 130 : 260 : 449 (cp. 10).
R 819.
Av 648.
Pa 92 : 251 : 310 : 314.
L 475 : 722.
Ac 30 : 158 : 181 : 507 : 681.
V 63.
T 52 : 131.

This table is perhaps informative in that it seems to indicate that the earlier annotators hardly recognised *κυριολογία* as *ἡ διὰ τῆς πρώτης θέσεως τῶν ὀνομάτων τὰ πράγματα σημαίνουσα*.[21]

[20] A rare equivalent is *ὡς κατὰ τοῦ*— Soph. Aj 548 *ὡμοῖς νόμοις*:—*νῦν τὸ ὡμοῖς ὡς κατὰ τῶν καρπῶν οἳ ὅταν εἰσὶν ὠμοί, σκληρότεροί εἰσι καὶ ἰταμοί.*

[21] The notes on Metaphor are too numerous to catalogue in full, although the catalogue brings out nice differences between the commentators; but they will be found at the following places—Pl 17 : 34 : 51 : 159 : 185 : 243 : 244 : 269 : 271 : 548 : 572 : 575 : 581 : 675 : 689 : 706 : 718 : 720 : 805 : 839 : 853 : 862 : 912 : 922 : 953 : 957 : 1050 : 1063 : 1093 :

N 10 : 53 : 88 : 107 : 130 : 260 bis : 411 : 419 : 448 ter : 449 : 450 : 523 : 552 : 591 : 800 : 1047 : 1108 : 1125 : 1160 : 1237 : 1238 bis.

R 48 : 79 : 134 : 358 : 418 : 469 : 578 : 798 : 802 : 819 bis : 821 : 825 : 826 bis : 862 : 890 : 892 : 902 : 1017 : 1178 : 1497 :

Av 4 : 8 : 34 : 35 : 106 : 121 : 156 : 165 : 209 : 465 bis : 498 bis : 598 : 648 bis : 673 : 759 : 1180 : 1273 bis : 1283 : 1400 : 1699 :

eq 114 : 214 :

Pa 17 : 34 : 63 : 70 : 74 : 92 : 121 :

B̄

κατάχρησις

ἐστι λέξις μετενηνεγμένη ἀπὸ τοῦ πρώτου κατονομασθέντος κυρίως τε καὶ ἐτύμως ἐφ' ἕτερον ἀκατονόμαστον κατὰ τὸ οἰκεῖον.[22]

It is discriminated from *μεταφορά* in this—*ὅτι ἡ μὲν μεταφορὰ ἀπὸ κατονομαζομένου ἐπὶ κατονομαζόμενον λέγεται, ἡ δὲ κατάχρησις ἀπὸ κατονομαζομένου ἐπὶ ἀκατονόμαστον.*

Even when stress is laid upon *κατὰ τὸ οἰκεῖον*, some of the stock examples of *κατάχρησις* are faulty. Thus, so long as *εἰκών* existed, there was no necessity to employ *ἀνδριάς* for *τὸ τῆς γυναικὸς ἀπεικόνισμα* or *ἐπὶ τῶν ἄλλων ζῴων*: and Homer might have used *ἄλυσις* for *σειρά*, had he chosen. The fact would seem to be that the definition is a textbook definition for a species of transfer in meaning, whereas custom sanctioned a more liberal interpretation of the term defined. Moreover, vagaries in etymology did frequent violence to the history of the usage of words, and tempted annotators to discover MISUSE where MISUSE there was none. The scholia show that the schoolmasters' conception of *κατάχρησις* was an incorrect, or at least an inexact expression, as judged by their knowledge or their ignorance, by the usage of their own time or by some extravagant theory.

Which it is who *καταχρῆται* (*καταχρηστικῶς τῇ λέξει*

198 : 251 : 310 : 314 ; 335 : 344 : 497 : 610 bis : 925 : 935.

L 27 bis : 126 bis : 217 : 364 : 448 : 475 : 485 bis : 506 : 549 : 553 : 577 : 578 : 587 : 664 : 676 : 722 : 844 : 887 : 1033 :

Ac 1 : 7 : 9 : 10 : 17 : 23 : 26 : 30 : 63 : 158 : 166 : 180 bis : 181 bis : 352 : 354 : 483 : 507 : 508 : 517 : 526 : 571 : 598 : 627 : 658 : 681 : 687 ; 689 : 856 : 864 : 947 : 1179 :

v 63 : 289 : 381 : 574 : 642 : 672 (cf. ven) : 696 : 701 : 831 : 1088 :

T 2 : 52 : 53 : 54 : 56 : 62 : 68 : 94 : 100 : 389 bis : 417 : 779 : 935 :

Ec 398 : 713 : 1121 :

[22] 8 731 = 3 192. In Plut. 18 it is defined—*καχάχρ. μὲν δὴ ἥπερ ἀπὸ τοῦ κυρίως δηλουμένου μεταφέρει τὴν χρῆσιν ἐφ' ἕτερον οὐκ ἔχον ὄνομα κύριον, ἔστι παρὰ τῷ ποιητῇ ὅταν λέγῃ σειρὴν χρυσείην· σειρὰ γὰρ κυρίως ἐπὶ τοῦ σχοινίου τάσσεται· καὶ ὅταν εἴπῃ αἰγείην κυνέην· ἡ μὲν γὰρ περικεφαλαία κέκληται κυνέη παρ' αὐτῷ, ἐπεὶ ἐκ δέρματος κυνὸς γίνεσθαι αὐτὴν ἔθος ἦν· ἐνταῦθα δὲ καὶ τὴν ἐξ αἰγὸς δέρματος γινομένην κυνέην καλεῖ.* The examples given by Tryphon are—*γόνυ καλάμου, ὀφθαλμὸς ἀμπέλου, χεῖλος κεραμίου, τράχηλος ὄρους. κυρίως γὰρ ταῦτα ἐπὶ ἀνθρώπου λέγονται· καὶ πάλιν πυξὶς μὲν λέγεται ἡ ἐκ πύξου κατεσκευασμένη, καταχρηστικῶς δὲ καὶ ἡ χαλκῆ καὶ ἡ ἐξ οἵας δήποτε πεποιημένη ὕλης. τῷ αὐτῷ σχήματι ἀνδριὰς κυρίως τὸ τοῦ ἀνδρὸς ἀπεικόνισμα, καταχρηστικῶς δὲ καὶ γυναικός· καὶ ἀνδροφόνος κυρίως ὁ ἄνδρα φονεύσας, καταχρηστικῶς δὲ καὶ ὁ γυναῖκα. ἔτι τριάραρχος ὁ τριήρους ἄρχων, καταχρηστικῶς δὲ καὶ ὁ πεντήρους καὶ ἑξήρους· καὶ τὸ ψηφίζειν κυρίως μὲν τὸ ταῖς ψήφοις ἀριθμεῖν, καταχρηστικῶς δὲ καὶ δακτύλοις ἀριθμεῖν.*

χρῆται, ἰδίως,[23] *ἁπλῶς,*[24] *κακῶς,*[25] *οὐ κυρίως,*[26] *ἀκύρως*[27] *λέγει*), the dramatic speaker or his maker, is in most cases uncertain, just as it is for METAPHOR. At T 557 it is certainly the speaker, but at N 947 and L 477 the shape of the comments declares that at times the poet was by annotators of plays held to be the MISUSER exactly as he is by lexicographers.

To print lists of scholia on the *γενικώτατοι τῶν γενικῶν τρόπων* like METAPHOR would be to reprint a large part of the scholia, but there is no shorter way of presenting the vulgar commentator's notions about *κατάχρησις* than through a catalogue,[28] such as is furnished below. Judged by the standard

---

[23] With the meaning *ἀσυνήθως*, "in a peculiar way," "exceptionally." Harpocr. s.v. *διαγορεύων* : — *Ἰσαῖος ἰδίως κέχρηται ἀντὶ τοῦ διάφορα καὶ οὐ τὰ αὐτὰ λέγων* : Phryn. AB 4 24 *ἀνωφέλητος ἄνθρωπος* :— *Εὔπολις μὲν ἰδίως ἐπὶ τοῦ μὴ δυναμένου ἢ μὴ βουλομένου ὠφεληθῆναι, οἱ δὲ πολλοὶ κτέ.* It is so used of an "irregular" comparison of *ἐπιλήσμων* N 790. Perhaps the annotator did not see his way clearly when he employed *ἰδίως* thus. There is certainly no means of telling sometimes his exact point of view. In two several notes at Pl 538 it characterises the mistake (?) of saying that fleas *βομβεῖν*, and that should be annotated as *παρ' ἱστορίαν*. But at Ec 1 *καταχρηστικῶς* is used instead of *παρ' ἱστορίαν*. *ἰδίως* is used for *παρ' ἱστορίαν* sch. Eur. Hec 3 : of oxymoron ib. Tro 547.

[24] Cp. supra p. 190 note 11. At Pl 555 it is combined with *ἀσυνήθως* and *καταχρῆσθαι*, at Aesch. PV 988 with *καταχρῆσθαι*. This may be its sense at T 567. At R 248 it is used for *παρ' ἱστορίαν* : at Soph. OC 1066 of *ἀναχρονισμός*. It is of course the opposite of *περιττῶς, περιέργως* etc.

[25] Sch. Aesch. Cho 151 *ὅτι ἐπὶ ἀποθανόντος παιᾶνα εἶπεν κακῶς· καὶ Εὐριπίδης* (Alc 424).

[26] So (just as at T 921) Phot. s.v. *οἰκείαν* : —*τὰ τοιαῦτα παρεσημειοῦτο Ἀριστοφάνης πρὸς τὴν οἰκείαν ὅτι οὐ κυρίως κέχρηνται τῷ ὀνόματι· οἰκείους γὰρ ἐκτίθεται ἐν τῷ περὶ Συγγεν<ικ>ῶν τοὺς κατ' ἐπιγαμίαν παρεισηγμένους ἔξωθεν κτέ.*

[27] Sch. Soph. Aj 26.

[28] Pl 115 *τῆς ὀφθαλμίας* :—*ἀντὶ τοῦ τῆς πηρώσεως· ἰδίως δὲ τὴν ὀφθαλμίαν τὴν πήρωσιν <τῶν ὀφθαλμῶν* ven*> φησί· διὸ καὶ ἐν τῷ δευτέρῳ μεταπεποίηται κτέ* : 121 *περινοστεῖν* : —*<νόστος κυρίως μὲν ἡ ἀπ' ἀλλοδαπῆς οἴκαδε ἐπάνοδος, καταχρηστικῶς δέ* ven*> ἡ ἀπό τόπου εἰς τόπον μετάβασις* : 138 *ψαιστὸν κυρίως ἄλευρον ἐλαίῳ δεδευμένον, καταχρηστικῶς δὲ καὶ τὸ πόπανον* : 527 *<ἐν κλίνῃ> καταδαρθεῖν <οὔτ' ἐν δάπισιν>*:—*κυρίως δὲ καταδαρθεῖν τὸ ἐν δέρμασι κατακοιμηθῆναι* : 555 *μακαρίτην* :—*ὅτι ἁπλῶς καὶ ἀσυνήθως κατεχρήσατο ἀντὶ τοῦ μακάριον, εἰ μὴ ἄρα παίζει κτέ*: 745 *καταχρηστικῶς τὸ ἐπήνουν ἐπὶ τοῦ θεοῦ· κυρίως γὰρ ἐπὶ ἀνθρώπων τὸ ἐπαινεῖν* : 819 *βουθυτεῖ ὖν καὶ τράγον κτέ*:—*καταχρηστικῶς εἴρηται ἡ <θυσία> βουθυσία δηλοῦσα τόν τε ὄγκον τῆς θυσίας κτέ* : N 331 *σοφιστάς* :— *τοὺς μετεωρολέσχας νῦν λέγει· καταχρηστικῶς δὲ καὶ πάντας τοὺς ἀπὸ τῶν μαθημάτων ὁρμωμένους*: 570 *αἰθέρα* :—*τὸν ἀέρα λέγει· ὁ γὰρ αἰθὴρ ἀνέφελος· καὶ "βιοθρέμμων" ὁ ἀήρ, οὐχ ὁ αἰθήρ· καὶ τὰ ζῶα δὲ ἐν τῷ ἀέρι ἔχει τὸ ζῆν*: 947 *ἀνθρηνῶν* :—*οἱ ποιηταὶ τὰς μελίσσας οὕτως συνεχῶς λέγ<ους>ι· ὁ δὲ Ἀριστοτέλης συγγενῆ τῇ μελίσσῃ τὴν ἀνθρήνην λέγει* (the ven has *καταχρῶνται δὲ οἱ ποιηταὶ ἐπὶ μελίσσης συνεχῶς κτέ*): 1005 *ὑπὸ ταῖς μοίαις* :—*κυρίως μοιὰ λέγεται ἱερὰ ἐλαία τῆς θεοῦ* : R 896 *ἐμμέλειαν* :— *ὅτι καταχρηστικῶς νῦν τὴν εὐρυθμίαν· κυρίως γὰρ ἡ μετὰ μέλους τραγικὴ ὄρχησις* : Av 218 *ἀντιψάλλων . . . φόρμιγγα* : —*ἀνακρούων· ψαλμὸς γὰρ κυρίως ὁ τῆς κιθάρας ἦχος* : 437 *ἐς τὸν ἰπνὸν ἔσω* :—*ἰπνὸς μὲν ἡ κάμινος, καταχρηστικῶς δὲ ἡ ἐσχάρα* : 682 *τὸ κρέκουσα νῦν ἀντὶ τοῦ λαλοῦσα· κυρίως γὰρ <κρέκειν> τὸ τὴν κιθάραν κρούειν* : 839 *πηλὸν ὄργασον* :—*κυρίως πισσῶσαι <τὸ ὀργάσαι>· ὀργὴ γὰρ παρ' Ἴωσιν ἡ πίσσα* : 1065 *κάλυκες* :—*<νῦν* ven*> κάλυκες καταχρηστικῶς πάντα τὰ ἀκρόδρυα*: Pa 1 *μᾶζαν* :—*μᾶζα κυρίως ἡ τροφὴ ἡ ἀπὸ γάλακτος καὶ σίτου παρὰ τὸ μάττεσθαι*: ib. *τουτέστι τροφήν· καταχρηστικῶς δὲ*

of school annotation these comments are well enough, but as aids to the understanding of Aristophanes they are manifestly worthless. Happily it is even easier to get quit of this fungus than it is for a good husbandman to grow his trees and their fruits wholesome and cleanly.

Γ

ἀλληγορία

ἐστὶ λόγος ἕτερον μέν τι κυρίως δηλῶν, ἑτέρου[29] δὲ ἔννοιαν παριστάνων καθ' ὁμοίωσιν ἐπὶ τὸ πλεῖστον, οἷον (T 221)

> **<αἰψά τε φυλόπιδος πέλεται κόρος ἀνθρώποισιν>**
> **ἥς τε πλείστην μὲν καλάμην χθονὶ χαλκὸς ἔχευεν**
> **<ἄμητος δ' ὀλίγιστος κτέ>.**[30]

The Greeks correctly regarded as allegorical many turns of speech so natural and simple that a modern hardly realises that they are TROPICAL at all. When Kent, knowing that he must die as Lear has died already, says in dying

> I have a journey, sir, shortly to go;
> My master calls me; I must not say no.

he speaks in ALLEGORY. The *κύριόν τι* which he prefers thus to express is "I must die as my master Lear has died; and I die content." When Lady Macbeth derides Macbeth as

---

τῇ λέξει κέχρηται· οὐ γὰρ τὴν ἐξ ἀλφίτων φυραθεῖσαν νῦν δηλοῦν θέλει· οὐ γὰρ αὕτη κανθάρων τροφή—ἀλλὰ τὸ ἀποπάτημα κτέ: L 189 *μηλοσφαγούσας*: — *ἀντὶ τοῦ ταυροσφαγούσας μηλοσφαγούσας εἶπεν, εἰ μὴ ἄρα μῆλα πάντα τὰ τετράποδα*: 477 *κνωδάλοις*:—*τοῖς θηρίοις· κυρίως δὲ τοῖς θαλαττίοις· κνώδαλα γὰρ τὰ ἐν τῇ ἁλὶ κινούμενα· καὶ καταχρηστικῶς καὶ Ὅμηρος κτέ*: 564 *ὀρυπέπεις*: —*τὰς ἐπὶ τῶν δένδρων πεπανθείσας ἐλαίας φασὶ ὀρυπέπεις, νῦν δὲ ἐπὶ τῶν ἰσχάδων*: ν 1080 *τανθρήνια*:—*νῦν τὰ τῶν σφηκῶν κηρία, <κυρίως δὲ τὰ τῶν ἀνθρηνῶν σμήνη ven>*: T 557 *κατεχρήσατο (ἡ γυνὴ) εἰποῦσα "σιφωνίζομεν σῖτον". κυρίως γὰρ σιφωνίζειν ἐστὶ τὸ τὰ ὑγρὰ ἀποσπᾶν*: 921 *ξύμβουλος*:—*οὐ κυρίως ἀλλ' οἷον κοινόβουλος.*

The following metaphrases probably call attention to *κατάχρησις*—N 268 *κυνῆν*:—*περικεφαλαίαν* (cp. ven): 751 *λοφεῖον*:—*τὴν τοῦ κατόπτρου θήκην* (in a note on *ἀμφιβολία*): L 562 *ἐς τὸν χαλκοῦν πῖλον*:—*εἰς χαλκῆν περικεφαλαίαν*: Ec 118 *τὸ γένειον*:—*τὴν τριχίνην γενειάδα· γένειον γὰρ ὁ τόπος.*

[29] When a man *μακρηγορεῖ*, then *τὸ εἰρημένον μακρόν τί ἐστιν*; when he *ἀλληγορεῖ*, then *τὸ εἰρημένον ἄλλο τί ἐστιν*, where *ἄλλο* has much the same sense as in the Homeric—

> *ταῦτα δ' ἄ μ' εἰρωτᾷς καὶ λίσσεαι οὐκ ἂν ἔγωγε*
> *ἄλλα παρὲκ εἴποιμι παρακλιδόν, οὐδ' ἀπατήσω.*

Enough *ἀπάτη* there must be to produce a certain surprise, if the allegory is to justify itself at all. Such no doubt was the meaning of *ἀλληγορία* when first used as a technical term, but Tryphon's definition represents the later view that *ἀλληγορεῖν* = *ἄλλα μὲν λέγειν, ἄλλα δὲ δηλοῦν.*

[30] 8 732 = 3 193.

Letting I dare not wait upon I would,

she scoffs in ALLEGORY, when, *κατασκευή* apart, she would say 'eager, yet hesitating." The *κύριόν τι* "There was no posing Hudibras" becomes *ἀλληγορικῶς*

For every why he had a wherefore.

In poetry, and in imaginative prose as in poetry, ALLEGORY in every shape and guise is everywhere:—

I have, God woot, a largë feeld to erë,
And waykë been the oxen in my plough.
The remenant of the tale is long y-nough.

We loathe our manna and we long for quails.

It was a party-coloured dress
Of patched and piebald languages;
'Twas English cut on Greek and Latin,
Like fustian heretofore on satin.

Poor Soul, the centre of my sinful earth,
Fool'd by those rebel powers that thee array,
Why dost thou pine within and suffer dearth,
Painting thy outward walls so costly gay?

"I was once nearly choked with gall during the honeymoon."

"Never more would letters, such as she had read, come to me. I had seen the last of them. That goodly river on whose banks I had sojourned, of whose waves a few reviving drops had trickled to my lips, was bending to another course: it was leaving my little hut and field forlorn and sand-dry, pouring its wealth of waters far away. The change was right, just, natural; not a word could be said; but I loved my Rhine, my Nile; I had almost worshipped my Ganges, and I grieved that the grand tide should roll estranged, should vanish like a false mirage."

According as the interval increases between the *κύριόν τι* and the *ἕτέρου ἔννοια*, then by degrees *ἀλληγορία* passes into *αἴνιγμα*. When Falstaff says of Bardolph's face "I have maintained that Salamander of yours with fire any time this two and thirty years," he means no more than "I have paid

for your drink on and off for two and thirty years." Of course these tedious remarkers on the poets make out a fresh TROPE for such extreme forms of ALLEGORY—

δ̄

αἴνιγμά

ἐστι φράσις ἐπιτετηδευμένη κακοσχόλως[31] εἰς ἀσάφειαν ἀποκρύπτουσα τὸ νοούμενον, ἢ ἀδύνατόν τι καὶ ἀμήχανον παριστάνουσα.[32]

They do more; they enumerate many species of it:—

ᾱ. καθ' ὅμοιον—as *μαχαίρᾳ πῦρ μὴ σκαλεύειν = τὸν θυμούμενον λόγοις μὴ ἐρεθίζειν.*

β̄. κατ' ἐναντίον—as *ὄρνις καὶ οὐκ ὄρνις = νυκτερίς.*

γ̄. κατὰ συμβεβηκός—as when *ἀστράγαλοι*[33] are thus described:—

εἰσιν μοι δυο κασιγνητοι οἱ δυο μουνοι·
ὄφρα μὲν οὖν ζώωσι, τὸν ἥλιον οὐκ ἐσορῶσι·
αὐτὰρ ἐπεί κε θάνωσι καὶ ἀνδρῶν χεῖρας ἵκωνται,
ἠέλιόν τε ὁρῶσι καὶ ἀλλήλοισι μάχονται.

---

[31] The *κακόσχολος* gets into mischief for lack of something better to do; if a child, he is naughty and provoking (Chrysippus ap. Plut. Mor 1040 B *τῆς 'Ακκοῦς καὶ τῆς 'Αλφιτοῦς δι' ὧν τὰ παιδάρια τοῦ κακοσχολεῖν αἱ γυναῖκες ἀνείργουσιν*) if an adult, he is naughty, and provokes by pertness and sauciness (Arr. Epict 2 19 15), by long-winded inconsequence (Eustath. 1638 17), by anything in fact, whether intentional or not, which annoys or vexes another. Sometimes the *κακόσχολος* is provocative rather than provoking, and then he means to be naughty (Anth Pal 5 104; of a woman provocative by carriage —*κακόσχολε . . . μηδ' ἐπίτηδες κτέ*: of the tempter to carnal curiosity—Hesych. s.v. *ὀρχιπεδίζειν*: Phot. s.v. *σκινδαρεύεσθαι*: Plut. Mor 274 D *κακοσχολία* almost= temptation in this kind). The *ἀσάφεια* of the *αἴνιγμα* is always more or less of a challenge—at one time provoking merely, at another out and out provocative. The former is its aspect at Ac 398—*ὁ νοῦς μὲν ἔξω συλλέγων ἐπύλλια οὐκ ἔνδον, αὐτὸς δ' ἔνδον*: where an annotator says of the speaker—*κακοσχόλως δὲ εἶπε*. This passage is exactly parallel to an instance of *αἴνιγμα τὸ κατ' ἐναντίον* given Sp 3 194. On the other hand, the summary parables of Pythagoras given as examples of *αἰνίγματα τὰ καθ' ὅμοιον* (they are better explained by Plut. Mor 12) depend rather upon their provocativeness and stimulation of thought —*καὶ γὰρ ἐκ τοῦ βραχέως ῥηθέντος ὑπονοῆσαι τὰ πλεῖστα δεῖ* (Demetr. *περὶ ἑρμ.* 243).

[32] 8 733 = 3 193.

[33] The ball of the ankle-joint in sheep or roes (*δορκάδες*) used in the game of dibs (*δορκαλίδες, ἀστράγαλοι, ἄστριχοι, ἄστριες*: *ἀστραγαλίζειν, ἀστρίζειν*). The second line refers to the invisibility of the balls of the ankle-joint—Gal. 2 775 *ἑκατέρωθεν περιλαμβάνεται, σκεπόμενος πανταχόθεν, ὥστ' οὐκ ἂν ἄψαιο αὐτοῦ*. The first line is evidently corrupt. It is introduced by *ὡς τό*— ΩCTOEICINMOIΔTOKACIΓNHTOIOIΔTOMOΥNOI, perhaps to be deciphered as—*⟨εἰσὶ κάσ⟩εις ὁμόνοι, δύο ⟨δορ⟩κάσι τ' οἰσί τε μοῦνοι·* which gives the same sort of jingling rhyme as the other lines, and has in it the elements of *αἴνιγμα κατὰ συμβεβηκός*, which the words as they stand are without. A redactor found the line corrupt, for he qualifies his solution—*περὶ τῶν ἀστραγάλων, οἶμαι, λέγει*. The *κασίγνητοι* was suggested by another *αἴνιγμα* given previously.

δ̄. *καθ' ἱστορίαν*—as Τριτογένεια = Ἀθηνᾶ.

ε̄. *καθ' ὁμωνυμίαν*—as when a man warned by an oracle *φυλάξασθαι τὸν κηρόεντα*, avoided the river Κηρόεις, but met his death from a waxen tablet.

ϛ̄. *κατὰ γλῶτταν*—as Μαρμαρῶπις = Ἀθηνᾶ.

These repellent refinements may not have belonged from the first to the textbook, which can hardly have described *ἀλληγορία* as *λόγος*, then designated *αἴνιγμα* as *φράσις*, when as a rule it is so exact in discriminating these terms.

Be this as it may, the opinion of some that the various forms of *εἰρωνεία* were species of *ἀλληγορία* has no countenance from the textbook, in which they are afterwards treated separately. Afterwards also is treated *παροιμία*, but *παροιμία* of a very restricted kind.[34]

There are only four places in the ravennas at which *ἀλληγορία* is actually named:—

(1) Pa 241 *ὁ κατὰ τοῖν σκελοῖν*:—**συμβολικῶς** (*-ικὸν* rav: *-ικοῖς* ven) **ἀπὸ** *τῶν διὰ δειλίαν ἀποτιλώντων* (ven. *ἀποπηδώντων*, i.e. *ἀποπατούντων* rav).

(2) L 737 (*αὕτη 'τέρα | ἐπὶ τὴν ἄμοργιν τὴν*) *ἄλοπον* (*ἐξέρχεται*):—*ἀλέπιστον καὶ ἀκάθαρτον*, **πρὸς τὴν ὑπόνοιαν.**

(3) Ac 586 *τῆς κεφαλῆς νύν μου λαβοῦ | ἵν' ἐξεμέσω· βδελύττομαι γὰρ τοὺς λόφους*—**ἀλληγορικῶς ἀπὸ** *τῶν ἐξεμούντων διὰ τὰς χολάς· οὗτος δέ φησι διὰ τοὺς λόφους.*

(4) Ac 995 *ἀμπελίδος ὄρχον ἐλάσαι μακρόν*:—**ἀλληγορικῶς ἐπὶ** *συνουσίας· ἀντὶ τοῦ εἰπεῖν σχῆμα συνουσίας τοῦτο ἔφη ὡς γεωργός.*

But a fifth instance may be added, viz. V 909 *τὸ ῥυππαπαῖ*:—<**συμβολικῶς** ven> *τὸ ναυτικόν· τὸ γὰρ ῥυππαπαῖ ἐπιφώνημά ἐστιν ναυτικόν.*[35]

---

[34] If only Philodemus were complete! Sudhaus is marvellous, but he cannot achieve the impossible. Here is a passage, however, almost completely preserved in which this is stated to be the view of certain doctors—δ̄ Col 23 *διαιροῦνται δ' αὐτὴν εἰς εἴδη τρί', αἴνιγμα, παροιμίαν, εἰρωνείαν, παραλείποντες μέν, εἰ πάσας ἐκφορεῖν ἐβούλοντο τὰς ἰδιότητας, τόν τε γρεῖφον καὶ τὸν ἀστεϊσμόν.*

[35] Sch. Aesch. Sc T 780 *πόλις δ' ἐν εὐδίᾳ τε καὶ κλυδωνίῳ | πολλαῖσι πληγαῖς ἄντλον οὐκ ἐδέξατο*:—*ἀλληγορεῖ πάλιν (ὁ ἄγγελος) καὶ λέγει ὅτι πολλῶν προσβαλόντων τῇ πόλει οὐδεὶς εἰς αὐτὴν εἰσέπεσεν*: Ag 445 *βαρὺ ψῆγμα*:—*τὸ βαρὺ δὲ εἴρηται διὰ τὸ βαρύνειν τοὺς φίλους, ἄλλως μέντοι κατὰ τὴν ἀλληγορικὴν τροπὴν βαρὺ διὰ τὸ χρυσοῦν εἶναι*: Soph. OR 170 *οὐδ' ἔνι φροντίδος ἔγχος ᾧ τις ἀλέξεται*:—*ἀλληγορικῶς ἡ βοήθεια . . . οἷον, οὐκ ἔνεστι τῷ νῷ τῆς φροντίδος ἔγχος· τοῦτο δὲ οἷον τὸ διὰ τῆς βουλῆς καὶ προμηθείας γινόμενον ἀλέξημα καὶ ἀμυντήριον*: Ant 114 *λευκῆς χιόνος πτέρυγι (στεγανὸς πολλῶν μεθ' ὅπλων κτέ)*:—*τοῦτο ἀλληγορικῶς φησιν ὡς ἐπὶ ἀετοῦ· δῆλοῖ δὲ ὅτι λεύκασπις ἦν ὁ τῶν Ἀργείων στρατός*: 528 *(νεφέλη δ' ὀφρύων*

Neither the substantive *αἴνιγμα* nor the adjective *αἰνιγματώδης*[36] is found, but *αἰνίττεσθαι* is common, and sometimes at least seems to refer to the trope *αἴνιγμα* :—

> Ac 1082 (*βούλει μάχεσθαι* Γηρυόνῃ) *τετραπτίλῳ* ;— *ἀντὶ τοῦ τετρακεφάλῳ* (sic)· **αἰνίττεται** *δὲ εἰς τὴν τοῦ Λαμάχου περικεφαλαίαν,* **ἀπὸ** *τῶν περικειμένων αὐτῇ πτίλων· ὃ δὲ θέλει εἰπεῖν τοῦτό ἐστι· βούλει πρὸς ἀκαταμάχητόν τινα μάχεσθαι· ὁ γὰρ* Γηρυόνης *κτέ* : of an *αἴνιγμα καθ' ἱστορίαν.*

Further light upon the scholiasts' conception of *αἴνιγμα* is thrown by the comments which they frame upon *αἰνίττεσθαι* and its derivatives when they appear in the text :—

> R 61 *δι' αἰνιγμῶν*:—*δι' ἀσαφείας* ; Eq 196 *ἠνιγμένος*:— *μετὰ αἰνίγματος* ‹*λελεγμένος*›, *οἷον ἄλλα μὲν λέγων, ἄλλα δὲ δηλῶν.* Cp. another note in ven—*μετὰ αἰνίγματος λελεγμένος, οὐκ* **αὐτόθεν** *φανερὸν ἔχων τὸν νοῦν· τοῦτο δὲ παρόσον οἱ χρησμοὶ λοξῶς ἐκφέρονται ὑπὸ τοῦ Ἀπόλλωνος* : Pa 47 (the Ionian's answer to the question, *ὁ κάνθαρος δὲ πρὸς τί* ;) *δοκέω μέν, ἐς Κλέωνα τοῦτ' αἰνίσσεται | ὡς κεῖνος ἀναιδέως τὴν σπατίλην ἐσθίει* :—. . . *αἰνίττεται δὲ ἀντὶ τοῦ δηλοῖ· ἰδίως* (= properly) *δὲ τὸ αἰνίττεσθαι δηλοῖ τὸ λεληθότως περί τινος λέγειν.*[37]

As men lost touch with ancient life and sentiment, they enlarged unconsciously the borders of *ἀλληγορία* and *αἴνιγμα*, beginning to mistake for them modes of speech to which the ancients themselves could not have applied the names :—

> Lady Teazle. You know I admit you as a lover no farther than fashion sanctions.
>
> Joseph Surface. True—a mere Platonic Cicisbeo—what every wife is entitled to.

ὕπερ) *αἱματόεν ῥῆθος αἰσχύνει* :—*τὸ ἐπὶ τῷ προσώπῳ ἐρύθημα· ἀλληγορικῶς δὲ εἶπεν τὴν νεφέλην· ὡς γὰρ ἡ νεφέλη στυγνὴν καὶ ὁμιχλώδη τὴν ἡμέραν ποιεῖ, οὕτω καὶ ταύτην διάδηλόν φησι γίνεσθαι ταῖς ὀφρύσι συνοφρυάζουσαν καὶ τὸ πρόσωπον στυγνὸν καὶ κατηφέστερον πεποιηκυῖαν* : OC 1211 *ὅστις τοῦ πλέονος μέρους* (*χρῄζει τοῦ μετρίου παρεὶς κτέ*) : —*κατάδηλός ἐστιν ὁ χορὸς . . . ἀλληγορῶν περὶ τῆς τῶν ἀνθρώπων ἀπληστίας, καὶ ἔοικε τῷ Ἡσιόδου· "νήπιοι οὐδὲ ἴασιν ὅσῳ πλέον ἥμισυ παντός." τείνει δὲ ταῦτα εἰς τὴν δυσποτμίαν Οἰδίπου* : Eur. Tro 517 *τετραβάμονος ὑπ' ἀπήνας* :— *ἀλληγορικῶς τὸν ἵππον τὸν δούρειον ὃ βάσεις ἔχοντα.*

[36] Unless *αἰνιγματωδῶς* which is found in a corrupt adscript to R 343 is for *ἐν αἰνίγματι*. At V 20 there is this note upon *γρῖφος*—*οἱ γρῖφοι ζητήματα αἰνιγματώδη κτέ.*

[37] Cp. sch. Eur. Tro 625 *αἴνιγμ' οὐ σαφῶς εἶπεν σαφές* :—*αἴνιγμά ἐστι λόγος οὐ σαφῶς λεγόμενος* : Soph. OT 439 *αἰνικτά* :—*ἀσαφῆ καὶ κεκρυμμένα.*

In answering Lady Teazle, Joseph Surface used no ENIGMA, but by this time his "cicisbeo" is become what the later Greeks would have termed *αἴνιγμα κατὰ γλῶτταν*; for such they term *μαρμαρῶπις*. More perplexingly still they began to apply not only *αἰνιγματωδῶς*, which might be properly so applied, but also *ἀλληγορικῶς* to fashions of speech entirely different in intention from allegory, namely, to language so manœuvred as to create in the hearer a certain positive impression, yet at the same time to safeguard the speaker from the inconvenience that might attach to the direct and frank expression of his mind. Nathan's parable of the rich man with his great flocks and the poor man with his one ewe lamb is not a bad example of such a *λόγος ἀσφαλής*, and it finely prepares the way for the home-stroke (*τὸ διαρρήδην, ἁπλῶς εἰρημένον*) "Thou art the man."[38] There are nicer and more subtle poses in speech than this of Nathan, but none better fitted to make clear the process by which *ὁ ἀσφαλής, ὁ ἐσχηματισμένος, ὁ ἐπαμφοτερίζων λόγος* came to be confounded with *τὸ ἀλληγορικόν*.

The Byzantines have a notion that until Alcibiades said nay to it in a fashion of his own, *ἡ κωμῳδία τὸ σκῶμμα εἶχεν ἀπαρακάλυπτον*, but that thereafter Eupolis, and the dead Cratinus, Pherecrates, Plato comicus, and Aristophanes were all forced *κωμῳδεῖν ἐσχηματισμένως καὶ μὴ προδήλως: μηκέτι φανερῶς ἀλλὰ συμβολικῶς κωμῳδεῖν*: and to frame *τὰ συμβολικὰ σκώμματα*. The examples which they furnish make it plain that to them *ἀλληγορικῶς* (*συμβολικῶς, αἰνιγματωδῶς*) and *ἐσχηματισμένως* (*αἰνιγματωδῶς*) were convertible terms.[39]

There are perhaps no adscripts in the ravennas which of

[38] (This has been already discussed supra p. 195 26 as *ὁ ἐσχηματισμένος λόγος*.) Analogous to Nathan's parable is the passage in Soph. OT 447 ff where Teiresias, instead of saying to Oedipus "Thou art the man," says that the murderer of Laius is in Thebes and describes him in terms applicable to Oedipus. Adscript to 447 is the note—*ἐνταῦθα παρρησιαστικώτερον ὅλον τὸ πρᾶγμα παραινίττεται (ὁ Τειρεσίας) ἀμφοτέρων τοῦ ποιητοῦ στοχασαμένου, τοῦ τε τῷ δράματι συμφέροντος ὅπως μὴ ἀνακαλύπτηται ἡ ὑπόθεσις—διὸ αἰνιγματωδῶς πάντα φησίν—τοῦ τε τῷ προσώπῳ πρέποντος· ἔδει γὰρ εἰπεῖν τὸν μάντιν τὰ μετ' ὀλίγον φανησόμενα*. Another reason, too, might have been given—Demetr. *περὶ ἑρμ.* 289 *πολλάκις δὲ ἡ πρὸς τύραννον ἢ ἄλλως βλαιόν τινα διαλεγόμενοι καὶ ὀνειδίσαι ὁρμῶντες χρῄζομεν ἐξ ἀνάγκης σχήματος λόγου κτέ.* In sch. Aj 690 *αἰνιγματωδῶς ὁ λόγος ἐξενήνεκται*: the *αἰνιγμ.* is again equivalent to *ἐσχηματισμένως*. Ajax does not speak *τροπικῶς*, but to safeguard his purpose when he says—

ἐγὼ γὰρ εἶμ' ἐκεῖσ' ὅποι πορευτέον·
ὑμεῖς δ' ἃ φράζω δρᾶτε, καὶ τάχ' ἄν μ' ἴσως
πύθοισθε, κεἰ νῦν δυστυχῶ, σεσωμένον.

[39] Cp. Tzetz *περὶ κωμῳδίας* in Kaibel Com Gr Frag 1 20 43 : 27 84 ff with 28 116. In sch. ad Dion. Thr. ib. 13 26 b *αἰνιγματωδῶς* is used—*τὸ μὲν φανερῶς κωμῳδεῖν ἐκώλυσαν, ἐκέλευσαν δὲ αἰνιγ.*

necessity involve either of these mistaken points of view; none, that is, in which Μαρμαρῶπις (Cicisbeo) is regarded as a TROPE, and none in which a thing said ἐσχηματισμένως (ἀσφαλῶς) is annotated as a TROPE. Nevertheless, as will be seen, it is impossible to make quite sure.

It often happens of course that τὸ ἐσχηματισμένως λέγειν and τὸ δι' αἰνιγμῶν λέγειν (αἰνίττεσθαι, ὑπαινίττεσθαι) are one and the same thing, and there are not a few examples in the scholia of comments in which αἰνίττεσθαι is naturally and correctly applied to modes of speech in which there is no TROPE, whether ἀλληγορία or αἴνιγμα. The editor of the Plutus seems to think that, though Carion's master has not been so circumspect, Carion himself speaks ἀσφαλῶς, when he says (47):—

ἀσκεῖν τὸν υἱὸν τὸν ἐπιχώριον τρόπον:

whereas he really means

τὸ μηδὲν ἀσκεῖν ὑγιὲς ἐν τῷ νῦν βίῳ.

Against l. 47 stands the note—**αἰνίττεται** (ὁ Καρίων) τὸ τῆς πολιτείας ἰταμόν τε καὶ δυσοικονόμητον. Other more or less artless comments of the same order are to be found elsewhere in the plays.[40]

At T 829 a very simple sort of τὸ ἐσχηματισμένον, as so understood, happens to contain ALLEGORY[41] also—(πολλοῖς δ' ἑτέροις ἀπὸ τῶν ὤμων ἐν ταῖς στρατιαῖς ἔρριπται) τὸ σκιάδειον:—τὴν ἀσπίδα λέγει (ὁ χορός)· σκιάζει γὰρ τὸν ἄνδρα· **αἰνίττεται** δὲ **καὶ** εἰς Κλεώνυμον. This is the case, too, at Pa 451, the comment upon which contains a reference to the αἰνίττεσθαι in a note to 450—ἢ δοῦλος αὐτομολεῖν παρεσκευασμένος:—**πάλιν** πρὸς Ἀλκιβιάδην, ἐπεὶ πρὸς Λακεδαιμονίους

[40] Pa 135 (οὐκοῦν ἐχρῆν σε Πηγάσου ζεῦξαι πτερόν, | ὅπως ἐφαίνου τοῖς θεοῖς) τραγικώτερος:— . . . αἰνίττεται εἰς τὸν Πήγασον, καί, τὸν Βελλεροφόντην Εὐριπίδου: 401 ἐπεί σε (i.e. τὸν Ἑρμῆν) καὶ τιμῶσι μᾶλλον ἢ πρὸ τοῦ:—αἰνίττεται εἰς τοὺς Ἀθηναίους ὡς πολλὰ κλέπτοντας κτέ: 450 κεἴ τις στρατηγεῖν βουλόμενος μὴ ξυλλάβῃ:—δοκεῖ ταῦτα εἰς Ἀλκιβιάδην αἰνίττεσθαι κτέ: 740 (τοὺς ἀντιπάλους μόνος ἀνθρώπων κατέπαυσεν) ἐς τὰ ῥάκια σκώπτοντας κτέ:—ὡς τοιαῦτα εἰσαγόντων τῶν ἄλλων κωμικῶν· αἰνίττεται δὲ εἰς Εὔπολιν: 763 (οὐχὶ παλαίστρας περινοστῶν) παῖδας ἐπείρων:—εἰώθασι γὰρ παιδεραστεῖν ἀβρυνόμενοι τῇ νικῇ· αἰνίττεται δὲ εἰς Εὔπολιν: L 313 (τίς ξυλλάβοιτ' ἂν τοῦ ξύλου) τῶν ἐν Σάμῳ στρατηγῶν;:—Δίδυμός φησι ταῦτα αἰνίττεσθαι εἰς Φρύνιχον τὸν Στρατωνίδου κτέ.

[41] This was recognised as one of the methods of σχηματισμός, e.g. Dion. Hal. (?) τέχν. ῥητ. περὶ ἐσχημ. β 7 = 347 μία μὲν αὕτη εὐπρέπεια ἐσχηματισμένων λόγων τὸ δι' αἰνιγμῶν λέγειν ἃ φρονεῖ τις κτέ.

φυγὼν αἴτιος ἐγένετο τοῦ Δεκέλειαν αὐτοὺς ἐπιτειχίσαι· διὸ καὶ δοῦλον αὐτὸν καλεῖ. The bent of this commentator to nose out rhetorical dodges is so strong that he seems to see *τὸ ἐσχηματισμένον* in a set of words, even when its nearest neighbours contradict him. Thus at 476, when it is said that the Argives *κατεγέλων τῶν ταλαιπωρουμένων* he comments *—ἐνετρύφων τοῖς ἐκ τοῦ πολέμου διαφθαρεῖσιν·* **αἰνίττεται** *δὲ (ὁ Ἑρμῆς?) εἰς τοὺς Ἀργείους ἐν τούτῳ τῷ πολέμῳ ἐπαμφοτερίζοντας*: though that is stated *διαρρήδην* allegorically in the next line, as he himself realises when he comes to it—*ἀπεμφαίνει οὖν κτέ.* So at 561—*τοὺς λόφους ἀφεῖλε καὶ τοὺς Γοργόνας:—ταῦτα πάλιν εἰς τὸν Λάμαχον* **αἰνίττεται**: it is the allusive turn that he is concerned with rather than the ALLEGORY.

Apparently at N 1429 the annotator sees rhetorical artifice in the manner in which Pheidippides insinuates censure of public sentiment at Athens[42] by alleging that there lies the superiority of Athenians to cocks and hens—(*καίτοι τί διαφέρουσιν ἡμῶν ἐκεῖνοι*) *πλὴν ὅτι ψηφίσματ' οὐ γράφουσιν;*:—*εἰς τὸ φιλόδικον τῶν Ἀθηναίων* **αἰνίττεται.** Rhetorical contrivance there is in the herald's words Av 1300 ff, but this is not the reference in the note on 1301—*εἰς τὰ Σιμωνίδους μέλη* **αἰνίττεται.** The verb means little more than "allusively refers to." But at 1106 it may be that the ALLEGORY is considered to be a safeguarding device for insinuating censure—*γλαῦκες (ὑμᾶς οὔποτ' ἐπιλείψουσι λαυρειωτικαί):—ἀντὶ τοῦ νομίσματα . . .* **αἰνίττεται** *δὲ* **καὶ** *εἰς τὸ φιλάργυρον τῶν Ἀθηναίων.*

To return to the TROPES; the oldest of the terms relating to them is certainly *ὑπόνοια*.[43] It occurs, as has been pointed out, in a note to L 736 on an equivoque. Plutarch likewise (v. Alc 16) applies it to a passage in Aristophanes (R 1431) in which he says that the poet's censure of Alcibiades is heightened by *ὑπόνοια*:—

[42] It is a commonplace of the rhetors that the demos required careful address—Demetr. *περὶ ἑρμην.* 294 *πολλάκις καὶ οἱ δῆμοι οἱ μεγάλοι καὶ ἰσχυροὶ δέονται τοιούτου εἴδους τῶν λόγων ὥσπερ οἱ τύραννοι, καθάπερ ὁ Ἀθηναίων δῆμος . . . τὸ μὲν οὖν κολακεύειν αἰσχρόν, τὸ δ' ἐπιτιμᾶν ἐπισφαλές, ἄριστον δὲ τὸ μεταξύ, τοῦτ' ἔστι τὸ ἐσχηματισμένον.*

[43] e.g. Plat. Rep ii. 378 D. In Tim. Lex Plat *οὐκ ἐν ὑπονοίᾳ* is explained—*οὐκ ἐν αἰνιγμῷ, οὐκ ἐν ἀλληγορίᾳ.* Plut. Mor 19 E *ταῖς πάλαι μὲν ὑπονοίαις, ἀλληγορίαις δὲ νῦν λεγομέναις.* At Pl 45 ven has *τὴν ἐπίνοιαν*:—*τὸ αἴνιγμα*, which almost certainly implies the variant *τὴν ὑπόνοιαν.*

οὐ χρὴ λέοντος σκύμνον ἐν πόλει τρέφειν,
ἢν δ' ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.

As *νοεῖν* has two senses, one applicable to a speaker, that he MEANS this or that by what he says; the other applicable to the hearer, that he UNDERSTANDS this or that by virtue of the words which he hears: so *ὑπονοεῖν*, when used of a speaker, signifies that for some reason or another he so speaks that his words imply rather than express a particular meaning (see sch. T 21); and, if used of the hearer, signifies that by accepting some suggestion furnished by the shape in which the words are cast he construes their meaning in a particular way. And the substantive *ὑπόνοια* has as of course the like branches of signification. At one time it is the speaker's *ὑπόνοια* or undercurrent of meaning, revealing itself by signals (*σύμβολα*) only, and these liable to be misread; at another, it is the hearer's *ὑπόνοια* or tentative guess, his way of reading the signals. Here again, as with *αἰνίττεσθαι*, the terminology concerned with the TROPE is the same as that concerned with *τὸ ἐσχηματισμένον*; for *καθ' ὑπόνοιαν λέγειν* is another way of expressing *ἐσχηματισμένως λέγειν*.[44] But if I stray into all these corners, I shall never have done. The rhetors shall not carry me just where they choose.

Though a few *κακέμφατα* are ALLEGORICAL in a strict sense, most are not, seeing that the speaker's intention is not to enrich and refine speech, but merely to produce laughter by flaunting both significations. These therefore ought not to be treated here, except where the ALLEGORY prevails.

Many comments upon what is really ALLEGORY have already been chronicled under metaphor. The kernel of allegory being metaphor, it is the metaphor upon which an annotator often lays stress.

It is in truth very difficult to say decisively whether comments upon allegorical expressions are primarily concerned with the TROPE. It is very rare to find a note so definite as that on L 578 (7):—

ἐπὶ ταῖς ἀρχαῖσι διαξῆναι:—τῶν γὰρ ἐρίων οἱ μαλλοὶ

[44] Dion. Hal. (?) *τέχν. ῥητ. περὶ ἐσχημ.* β 1=322 finds fault with those who hold that there is no *ἐσχηματισμένη ἰδέα λόγων* but that it is one and the same with *τὸ καθ' ὑπόνοιαν λέγειν*. This critic's own description shows extreme artificiality in the treatment of ordinary things. Even invitations to dinner and requests for money *σχηματισμοῦ δέονται*.

ἔχουσι τὰς κορυφὰς πεπιλημένας, καὶ ἐπὰν τιλθῶσιν, διαλύεται ὁ μαλλός· **πρὸς ἑκάτερον** *οὖν καὶ τὰς κορυφὰς πεπιλημένας τοῦ ἐρίου ἐν τῷ πόκῳ καὶ τὰς κεφαλὰς τῶν πονηρῶν καὶ συνισταμένων τοῖς πράγμασι.*

From other notes upon this passage of the Lysistrata (577–587) and from the notes upon N 528 ff it is manifest that not only did the annotators fail to distinguish between METAPHOR and ALLEGORY, but that they were often quite content with a metaphrase from which the ALLEGORY was quietly dropped out. They may sometimes have designed to discover for the ALLEGORICAL expression some equivalent term intelligible to their contemporaries as the poet's was to his. This the framer of a note at Pl 972 would seem to have projected, for he says—*τοῦτο ἀφ' ἑτέρου ἐστὶν ἑρμηνεῦσαι*; but even there the project is not carried out. Except in the rare cases in which it is indicated that ALLEGORY or ENIGMA is present, it is the remarkers' practice merely to make known the matter of fact, real, supposed, or invented; the word-history on which the TROPE's aptness depends; or to give bald and bare the simple, direct meaning. Nor after all is there much else to be done in annotating this manner of TROPE. The remarker on "I have maintained that salamander of yours etc." says what a salamander is, then adds—*ὃ δὲ θέλει εἰπεῖν τοῦτό ἐστιν κτέ*, or the like. If he has to explain—

> The head is loyal which thy heart commands,
> But what's a head with two such gouty hands?

he will search history and discover that Dryden by the "head" meant the loyal Lord Mayor of 1681, and by the "two gouty hands" the Whig sheriffs for the same year; and he will say so. If he has to annotate—

> Fifteen men on the dead man's chest,

he may be honest and grant that he does not know; or he may say that the dead man's chest is the name of a rock, or of anything else that may occur to him. Commenting on a phrase in Johnson—"Virgil would have been too hasty, if he had condemned Statius to straw for one sounding line"—he will point out that the context suggests that "to condemn to straw"

means "to think mad"; and after some exploration he will be as ready with an account of the litter in Bedlam as if he had himself paid his pence for the right to torment the maniacs.

Thus, there is and can be no proof in very many cases that ALLEGORY was recognised as ALLEGORY. A metaphrase does not prove that it was (e.g. *ὁ δὲ Χάρων τὸ ξύμβολον δίδωσιν*:—*ἀντὶ τοῦ μέλλεις ἀποθανεῖν*); nor the furnishing of an *ἱστορία* (e.g. *Μίδας μὲν οὖν ἦν ὦτ' ὄνου λάβητε*:—*ἐπειδὴ ὁ ὄνος μᾶλλον ἀκούει τῶν ἄλλων ζῴων πλὴν μυός*); nor the explanation of a *γλῶττα* or a *λέξις* (e.g. *σφυράδων ἀποκνίσματα*:—*ἀντὶ τοῦ ταπεινοὺς καὶ μικρούς, οὐδὲ ὅλας σφυράδας· σφυράδες δέ εἰσι κτέ*). Moreover, where there is no ALLEGORY, a late editor may have seen ALLEGORY, mistaking for it quite ordinary words. It is possible, for example, that the maker of the following note believed Carion or Aristophanes to have intended a poetical TROPE—Pl 8 *τῷ Λοξίᾳ*:—*τῷ Ἀπόλλωνι· ἤτοι τῷ λοξὴν ἰὰν πέμποντι· λοξὰ γὰρ μαντεύεται ὁ θεός· ἢ τῷ λοξὴν πορείαν ποιουμένῳ· ὁ αὐτὸς γάρ ἐστι τῷ ἡλίῳ*. His motive, however, may have been to frame a note on *ἀμφιβολία* or a note in *ἐτυμολογίας εὕρεσις*. This is particularly vexatious, because if such an adscript is a note upon *αἴνιγμα κατὰ γλῶτταν*, its omission from any catalogue of notes concerned with this TROPE would destroy the chief reason for making a catalogue at all, the wish, namely, to bring out the manner and the habits of the several editors.

But apart from this I have said enough of the difficulty in tracking home notes on ALLEGORY to show that no such catalogue is possible.[45] There is no well-defined terminology except one may call so certain phrases with *ὡσεί*:—

[45] A fairly clear notion of the general character of notes on the trope may be derived from these—Pl 253: 278: 287 bis: 313: 314: 550 bis: 946: 951: 972: 1004: 1099: 1146: 1166: 1167: 1189: N 233: 398: 491: 528 bis: 530: 531: 534: 536: 585: 846: 853: 907: 910: 913: 984: 985 bis: 1130: R 4: 38: 85: 93: 191: 310 bis: 343: 357: 420: 535: 537: 538: 681: 704: 718: 725: 818: 822: 824: 852: 855: 942 bis: 943: 944: 1103: 1221: 1259: 1327: 1431: 1437: 1451: 1459: Av 34: 111: 158: 186: 401: 448: 471: 648: 766: 767 bis: 798 bis: 800 bis: 971: 992: 1020: 1094: 1106: 1112 bis: 1229: 1374: 1378: 1387: 1395: 1461: eq 19: 42: 55: 70: 73: 197 bis: 198: 199: Pa 241: 273 bis: 283: 295: 313: 451: 669: 724: 753: 755: 757: 790: 791 bis: 810: 811: 864: 902: 909: 997: 1078 bis: L 89: 231: 577 (8): 581: 584: 630: 632: 683: 770: 771: 772: 810: 834: 1148: 1267: Ac 112: 220: 234: 320: 376: 484: 586: 703 bis: 792: 940: 995: 1030: 1032: 1082: 1181: v 30: 380: 520: 909: 952: 1086: 1341: T 98: 131 bis: 232: 574: 829: Ec 97: 128: 295: 316: 351: 502: 547: 724: 920: 922: 982: 990: 1027: 1029: 1056: 1057: 1101: 1105.

ὡσεί τις λέγοι Pl 550 : *ὡσανεὶ εἶπε* R 85 : *ὡσεὶ εἶπεν* R 822 : *ὡσεὶ ἔφη* Av 798 : *ὡσεὶ ἔλεγεν* Av 1094 : Pa 753 : Ac 1181[46] : *ὡσανεὶ ἔλεγεν* Pa 753 : Ac 1032 : V 30 ; cp. *ὡς ἄν* Av 1378.[47] *ὡς ἐπί* is common,[48] *ὡς περί* occurs once (R 85), and *ἀπό* once (Ec 982).

Before dismissing ALLEGORY I ought to direct attention to a peculiarity in the commentary to the Birds. At 111 : 158 : 1020 (transcript) the annotation is of a kind that is applicable to equivocal rather than to allegorical expressions. At 1020 the text may contain an equivoque, but it certainly does not in the other cases. The difference may be illustrated from the notes to Pa 909. There two explanations are offered for *ἀλλ' ηὖρον ἄν σ' ὑπέχοντα τὴν ἐκεχειρίαν*—first, that the words are ALLEGORICAL, or rather AENIGMA, viz. *ἀλλὰ κατέλαβόν σε ὑπέχοντα τὴν χεῖρα πρὸς τὸ λῆμμα· σκώπτει δὲ αὐτοὺς ὡς ἥττονας λήμματος* : secondly, they are intentionally equivocal—*τοῖς πρυτάνεσιν ἔθος ἦν προσάγειν τοὺς δεομένους προσόδου ἐν τῇ βουλῇ· ἐδωροδοκοῦντο δὲ παρὰ τῶν δεομένων· τὴν δὲ ἐκεχειρίαν ἅμα μὲν ὡς προφασιζομένων ὅτι ἐκεχειρία ἐστί . . . ἅμα δὲ πρὸς τὸ ὑπέχειν τὴν χεῖρα ἐπὶ τὸ λαβεῖν.*

ε̄

μετάληψίς

ἐστι λέξις ἐκ συνωνυμίας τὸ ὁμώνυμον δηλοῦσα, οἷον (o 299)

ἔνθεν δ' αὖ νήσοισιν ἐπιπροέηκε θοῇσιν·

τὸ γὰρ θοὸν καὶ ὀξὺ συνωνυμεῖ· τὰς γὰρ καλουμένας ὀνομαστικῶς[49] **ὀξείας νήσους διὰ τὸ σχῆμα μεταληπτικῶς θοὰς ἐκάλεσεν· οὕτω καὶ τὸ** (Θ 164)

---

[46] Accordingly it is probable that at Ac 1199 and 1208 where *ὡσεὶ ἔλεγεν* is used the commentator may be thinking of allegory rather than of metaphor. Elsewhere the phrase is not used of metaphor in the ravennas.

[47] With this may be compared the following turns for introducing the commonplace meaning of an allegorical expression—*ἐκ τούτου οὖν φησίν* Pl 313 : *τοῦτο οὖν φησί* Pl 314 : *φησὶν οὖν ὅτι* R 1437 : *λέγει οὖν ὅτι* L 231 : Ec 97 : 547 : *τοῦτο λέγει ὅτι* Av 111 : *ταῦτα οὖν λέγει ὡς* Ec 351 : *λέγει δέ* L 1148 : *ὁ δὲ λόγος* Ac 229 : V 520 (ven) : *ὁ δὲ νοῦς* R 1459 : *τοῦτο γὰρ δηλοῖ* Ac 703 : *βούλεται δηλοῦν* Av 1374 : *βούλεται οὖν δηλοῦν* Ac 112 : *θέλει οὖν εἰπεῖν* Ec 1056 : *βούλεται εἰπεῖν ὅτι* Ec 316 : *ὃ δὲ βούλεται εἰπεῖν τοῦτ' ἔστι* Ac 234.

[48] N 1130 : R 725 : 861 : 942 : 1221 : Av 34 : 448 : 1229 : Eq 55 (cp. 197 : 198) : Pa 997 : Ac 320, cp. 995 : Ec 1027 : 1105.

Just as for metaphor the analogy is constantly brought out by *ὡς* or *ὥσπερ*—sometimes more fully by *ὥσπερ . . . οὕτως* N 534 : R 718.

[49] "Bluntly," "flatly," "in a downright manner," "when a spade is called a spade." Sch. Batrachom 12 *ἓκ τ' ὀνόμαζε* :—

ἔρρε, κακὴ γλήνη·

καὶ (Trag. inc.)

Τεῦκρος δὲ τόξου χρώμενος φειδωλίᾳ
ὑπὲρ τάφρου πηδῶντας ἔστησεν Φρύγας.

εἴρηται γὰρ φειδωλίᾳ ἀντὶ τοῦ ἀκριβείᾳ.[50]

For one thing to have more names than one is *συνωνυμία*; for more things than one to have one and the same name is *ὁμωνυμία*.[51] If M and N are different names for the one thing A (*συνωνυμία*), but M is also a name for B (*ὁμωνυμία*), then may N by *μετάληψις* be used as a name for B. In that case N is *λέξις ἐκ συνωνυμίας τὸ ὁμώνυμον δηλοῦσα*. For example, *τὸ ὀξύ* and *τὸ θοόν* are *συνώνυμα*, inasmuch as they are both names for quickness in movement (*τὸ κατὰ κίνησιν ταχύ*); but *ὀξύ* is also a name for anything which runs into a point (*τὸ κατὰ σχῆμα προηγούμενον εἰς λεπτότητα*): that is, *τὸ κατὰ κίνησιν ταχύ* and *τὸ κατὰ σχῆμα προηγ. εἰς λεπτ.* have one and the same name *ὀξύ*. If *θοόν*, which is properly a name for *τὸ κατὰ κίνησιν ταχύ* is used to describe that which is *κατὰ σχῆμα προηγ. εἰς λεπτ.*, then it is an example of *μετά-*

ὀνομαστικῶς ἐκάλει, called him by his true name, viz. *ξεῖνε*. It sometimes is confused with *ὀνοματικῶς*, which = "as a proper name," sch. Eur. Med 2: sch. Hom. K 160 compared with EM 457 2 etc.: Sext. Emp. 653 6, 8, 10 = 239: but here there is no variant.

[50] 8 738 = 3 195. Plut. 21 *κατὰ συνωνυμίαν σημαίνουσα πρᾶγμα διάφορον, οἷον* (*ο* 299) . . . *βούλεται γὰρ σημᾶναι τὰς κυρίως λεγομένας ὀξείας νήσους· ἐπεὶ συνωνυμεῖ τὸ θοὸν τῷ ὄξει· ὀξὺ δὲ οὐ μόνον τὸ κατὰ κίνησιν ταχύ ἐστιν, ἀλλὰ καὶ τὸ κατὰ σχῆμα προηγούμενον εἰς λεπτότητα· τοιοῦτόν ἐστι καὶ τὸ* (ι 327) *"ἐγὼ δὲ θόωσα παραστάς."* Eustath. 79 12 calls it a *σχῆμα—τὸ δὲ παρὸν σχῆμα τοιοῦτόν ἐστιν· ὅταν τις ἃ λέξις ἑρμηνεύηται διά τινος β* (*λέξεως*) *ταυτοσήμου καὶ ἰσοδυνάμου, αὕτη δὲ ἡ β ὡς ὁμώνυμος δηλοῖ καί τι ἕτεροῖον, οἰκειώσηται δὲ ἡ ἃ ἐκείνη λέξις τὴν γ̃ τὴν ἑτερόφυλον, ὡς οἷον ἐκλαθομένη τῆς συγγενοῦς β λέξεως, τὸ τοιοῦτον λέγεται μετάληψις.*

[51] To Aristotle, who thought of things rather than the names for things, *συνώνυμα* were *πράγματα* which have a share in the same name, e.g. *ὁ ἄνθρωπος* and *ὁ βοῦς* are *συνώνυμοι*, having each a share in the name *ζῷον*. *ὁμώνυμα*, on the other hand, were *πράγματα*, which have nothing to do with each other, yet happen to have the same name—*ὁμώνυμα λέγεται ὧν ὄνομα μόνον κοινόν, ὁ δὲ κατὰ τοὔνομα λόγος τῆς οὐσίας ἕτερος*. See Trendelenb. El Log Arist pp. 126 ff, who rightly thinks that the use of *συνωνυμίαι* in *περὶ ῥητ. γ̃* 2 = 1404 b 39 can be reconciled therewith. The grammatici, however, dealt with names first, and therefore used the two adjectives differently from Aristotle. To them *συνωνυμία* is identity of meaning in different names, and *ὁμωνυμία* is identity in name for different meanings. Plut., it will be observed, does not talk of *ὁμωνυμία* at all, and does bring the term *πρᾶγμα* into the business. Late scholiasts, if they ever talk of *πρᾶγμα* here, make a hash of it, e.g. at Eur. Hec 174 *ἄϊε ματέρος αὐδάν . . . ὡς ἴδῃς* (sic) *οἵαν . . . ἄτω φάμαν*:—*μετάληψις αἰσθήσεως καλεῖται τὸ σχῆμα· τὸ γὰρ ἴδῃς ἀντὶ τοῦ ἀκούσῃς ἐφθέγξατο* (ἡ Ἑκάβη)· *μετήλλαξε δὲ τὴν δύναμιν τῶν ὥτων εἰς τὴν δύναμιν τῶν ὀφθαλμῶν· οὐ γὰρ μετὰ τῶν ὥτων βλέπει τις· διὰ τοῦτο καὶ μετάληψις αἰσθήσεως ὀνομάσθη τοῦτο.*

λησις. It has got (*μετείληφεν*) from *ὀξύ* that which does not inherently belong to it; has got, as it were, a share in *ὀξύ*.[52]

The examples are unfortunate. Whatever be the date at which *ὀξύς* began to be a name for "swift," it was not a name for "swift" in Homeric Greek. Therefore *θοός* in *o* 299 is no instance of *μετάληψις*. Some ancient doctors cancelled the place in which Hector calls Diomede *κακὴ γλήνη*. Others seem to have held that Diomede was *μικρόφθαλμος*. Others again no doubt took *γλήνη* as an ordinary case of synecdoche. But why should not *μετάληψις* have its turn?

$$\kappa\acute{o}\rho\eta^{n} = \gamma\lambda\acute{\eta}\nu\eta$$
$$\kappa\acute{o}\rho\eta^{m} = \kappa\acute{o}\rho\eta^{n}$$
$$\gamma\lambda\acute{\eta}\nu\eta = \kappa\acute{o}\rho\eta^{m}$$

Thrift is precision in dealing with money. If it is used of precision in handling a bow so that no arrow is wasted, Aristotle and the Greeks of his age would have called it a metaphor. This did not content the wordmongers, who preferred to say—*φειδωλία* and *ἀκρίβεια* are synonyms *κατὰ τὴν δόσιν*. When *φειδωλία* is applied to precision in other things than parting with pence, it has taken that denotation from *ἀκρίβεια* (*τῇ μὲν γὰρ φειδωλίᾳ συνωνυμεῖ ἡ κατὰ δόσιν ἀκρίβεια, τῇ δὲ κατὰ δόσιν ἀκριβείᾳ ὁμωνυμεῖ ἡ κατὰ τέχνην ἀκρίβεια, ἤγουν ἡ εὐστοχία*).

At first it is not easy to have patience with what is so expressed as to look like foolishness. Nevertheless, erroneous as the examples are, they do not destroy the existence of *μετάληψις* in language. It is the case that words united in some relation of meaning do react upon each other until the meanings which belong to one become the property of the other also. Even to such a degree may this operate that the usurping word exterminates its benefactor. METALEPSIS is at work always

[52] "Taking or claiming or getting a share" is probably the original sense of *μετάληψις* as a "trope." But inasmuch as the preposition in *μεταλαμβάνειν* can have another sense, that namely which it has in *μετανοεῖν*, *μεταλλάττειν*, *μεταφέρειν*, etc., *μετάληψις* did not perhaps retain very long the meaning intended for it by the man who gave it the name. Not only did the meaning of the trope itself become obscure, but *μετάληψις*, *μεταληπτικῶς*, *μεταλαμβάνειν* were used in speaking of wholly different things from *μετάληψις* proper. The name *μετάληψις* is given to *ἀλληγορία* by Eustath. 79 44. Cp. sch. Av 1417 *μετείληφε τὸν νοῦν τῆς παροιμίας*. Phryn. BA 29 33 *βωμὸς θερμός*:—*λέγεται μὲν ἐπὶ τῶν θερμῶς εὐδοκιμούντων ἔν τινι, μετείληπται δὲ ἀπὸ τῶν ἱερῶν ὧν διὰ τὸ θρησκεύεσθαι περιττῶς θερμοί εἰσιν οἱ βωμοί*.

in language, and it is the work-a-day speech that provides the most examples of it. To make a POETICAL TROPE of it was to misconceive its nature.

This TROPE is not mentioned by name in the ravennas; notwithstanding the doctrine on which it rests may be represented there. Ignorance of the history of words, and perhaps of the exact meaning of the TROPE may have led the annotators to regard as examples of *μετάληψις* uses of terms which have nothing to do with it; and some metaphrases may have received the form in which they appear from the influence of this TROPE. Perhaps these are instances:—

N 853 *γηγενεῖς*:—*ἀσεβεῖς, καί, θεομάχους· διὰ τοὺς γίγαντας*—

i.e. $ἀσεβεῖς^{n} = γηγενεῖς$, $ἀσεβεῖς^{m} = ἀσεβεῖς^{n}$, $γηγενεῖς = ἀσεβεῖς^{m}$ } when $ἀσεβεῖς^{n} = θεομάχοι$: $ἀσεβεῖς^{m} = ἄθεοι$.

Pa 163 *ἡμερίων*:—*ἀντὶ τοῦ θνητῶν, καί, ἐπιγείων*—

i.e. $θνητός^{n} = ἡμέριος$, $θνητός^{m} = θνητός^{n}$, $ἡμέριος = θνητός^{m}$ } when $θνητός^{n} = ὁ$ *μὴ ἀθάνατος* and $θνητός^{m} = ὁ$ *ἐπίγειος* or *ὁ μὴ ἐπουράνιος*.

This is not quite so absurd as it seems, for there was a shorter way of expressing the result of *μετάληψις* than any hitherto given, and one that made the process quite mechanical: thus—*γλήνη ἡ (ὀφθαλμοῦ) κόρη, κόρη δὲ ἡ παρθένος· γλήνη ἄρα ἡ παρθένος.* Eustath. 79 30 on *στήθεσσιν λασίοισι* (A 189) gives *λασίοις* the meaning of *συνετοῖς*, saying—*τὸ λάσιον τὸ πυκνόν, πυκνὸν δὲ τὸ συνετόν· λάσιον ἄρα τὸ συνετόν.* In EM 117 22 Callimachus is said to have used *ἀώρους κατὰ μετάληψιν* for *ἀγρίους*—*ἄωρον γὰρ τὸ ὠμόν, τὸ δὲ ὠμὸν ἄγριον* (i.e. *ἄωρον ἄρα τὸ ἄγριον*).[53] In this manner the notes on N 853 and Pa 163 may be stated—*οἱ γηγενεῖς οἱ θεομάχοι, θεομάχοι δὲ οἱ ἀσεβεῖς· γηγενεῖς ἄρα οἱ ἀσεβεῖς: ἡμέριοι οἱ θνητοί, θνητοὶ δὲ οἱ ἐπίγειοι· ἡμέριοι τοίνυν οἱ ἐπίγειοι.*

[53] Sch. Soph. OC 472 *εὔχειρος—εὐπαλάμου, κατὰ τὴν μετάληψιν*, i.e. *παλάμη* (palm of the hand) and *παλάμη* (skill) *ὁμωνυμεῖ*: *παλάμη* and *χείρ συνωνυμεῖ*, ∴ *εὔχειρ* = *εὐπάλαμος*. Hesych. *Δίχολοι γνῶμαι*:—(1) *παρὰ τὸ δίχα ἢ* (2) *δίτροποι, κατὰ μετάληψιν· χόλος γὰρ ἡ ὀργή, καί, τρόπος.* Phot. *παρθένοι*:—. . . *παρὰ δὲ Γοργίᾳ παρθένος ἐπὶ παντὸς ἀμετόχου τέτακται· καλοῦνται δὲ ἐκ μεταλήψεως καὶ ἄφθοροι.*

But this abridgment is apt to disguise the true relation,[54] and certainly can produce odd results, as in a note in the Junta to Pl 18—*οὐκ ἔσθ' ὅπως σιγήσομαι*:—*τὸ ὅπως μεταληπτικῶς ἀντὶ τοῦ ὅτι· ἔστι μὲν γὰρ τὸ ὅπως ἀντὶ τοῦ ὡς, τὸ δὲ ὡς ἀντὶ τοῦ ὅτι.*[55] I am not sure, therefore, that in a late commentary, such as is that to the Clouds, the annotator did not use METALEPSIS to produce the comment at 830—*Σωκράτης ὁ Μήλιος*:—*ἐπειδὴ Διαγόρας Μήλιος ὢν διεβάλλετο ὡς θεομάχος καὶ τὸν Σωκράτη δὲ ὡς ἄθεον διαβάλλει, διὰ τοῦτο Μήλιον αὐτὸν εἶπεν.* It looks as though his mind ran thus:—*τὸ Μήλιος μεταληπτικῶς ἀντὶ τοῦ ἄθεος. ἦν γὰρ ὁ Μήλιος θεομάχος, θεομάχος δὲ ὁ ἄθεος.*

ϛ

μετωνυμία

ἐστὶ λέξις (1) **ἀπὸ τοῦ ὁμωνύμου τὸ συνώνυμον δηλοῦσα, οἷον** (B 426)

σπλάγχνα θ' ἅρ' ἀμπείραντες ὑπείρεχον Ἡφαίστοιο·

Ἥφαιστος γὰρ ὁ εὑρὼν τὸ πῦρ· καὶ ὅταν τὸν πυρὸν Δήμητραν καλοῦμεν. ἢ (2) **ἀπὸ τῶν εὑρόντων τὰ εὑρήματα, ἀλλὰ καὶ ἀπὸ τοῦ εὑρήματος τὸν εὑρόντα, οἷον** (Trag. inc.)

οἶνός μ' ἔπεισε, δαιμόνων ὑπέρτατος.[56]

The second of these definitions may have been added by somebody who did not understand the first; nor is the first easy to understand. It is arguing viciously to proceed from identity in name and difference in signification to difference in name and identity in signification. The definer may have boggled from wishing to contrast *μετωνυμία* with *μετάληψις*.

There is, however, another definition of a more informing kind—Plut. 23 *λέξις ἐπ' ἄλλου μὲν κυρίως κειμένη, ἄλλο δὲ κατὰ ἀναφορὰν σημαίνουσα.*[57] This makes everything clear,

[54] Quint., for example, actually says—8 6 38 "Est enim haec in metalepsi natura ut *inter id quod transfertur sit medius quidam gradus nihil ipse significans sed praebens transitum*," showing, as his name for it, transumptio, also shows, that he had no conception of its meaning. Yet at 6 3 52 where he copies another authority, or perhaps uses his authority better, he seems to understand it for the time—"In metalepsin quoque cadit eadem ratio dictorum, ut Fabius Maximus incusans Augusti congiariorum quae amicis dabantur exiguitatem, heminaria esse dixit; nam congiarium commune liberalitatis atque mensurae, ea mensura ducta in minutionem rerum."

[55] See this and other instances as absurd in Eustath. 79 30 ff.

[56] 8 739=3 195.

[57] The passage proceeds—*οἷόν ἐστι παρ' αὐτῷ* (i.e. Ὁμήρῳ)

ἦμος ὅτ' αἰζηοὶ Δημήτερα βωλοτομεῦσι.

τὸν γὰρ πύρινον καρπὸν δηλοῖ, ἀπὸ τῆς

the form of the word no less than its meaning. *μετωνυμία* is simply association — the mental connexion between the name for a thing and ideas that have some sort of relation to it—*ἔννοιαι αἱ μετὰ τοῦ ὀνόματος οὖσαι, ἔννοιαι αἱ μετώνυμοι.* Whoever it was who first spoke of *μετωνυμία*, he had some insight into language. He was not, like so many after him, muddy enough to confuse *μετωνυμία* and *μετονομασία.* He gave an admirably descriptive name to a determinate fact in speech. "To drink a glass of water," "to read Milton," "a hunk of Stilton," "a Don Juan," "an immoral age," are all examples of metonymy.

The worst of it is, there are so many TROPES that they overlap; they have moreover been so mangled and racked that their original shape is not always to be made out. But if only it were possible to trace any TROPE to its origin, then, if only that origin were early, the TROPE would be found to rest upon fairly sound investigation into the processes of language. It will appear shortly that many examples of METONYMY may also be classed as examples of SYNECDOCHE Quintilian himself, who is not so desperately confused in respect to METONYMY as he is about METALEPSIS, has been able to see this more or less clearly,[58] although what the purblind Quintilian sees he sees perhaps by aid from another man's spectacles.

METONYMY is named twice in the ravennas :—

Pl 8 39 (*αὐχμὸς τῶν σκευαρίων* :—**μετωνυμικῶς** (i.e. the vessels for the contents of the vessels): R 2 18 *ὁ κραιπαλόκωμος* :—*τοῦτο* **μετωνυμία** *καλεῖται—ὁ κατὰ μέθην γινόμενος ὕμνος* (where the compound is taken as = *ὁ κραιπαλικὸς κῶμος*).

Examples of its use in interpretation may not be uncommon,[59]

εὑρούσης Δήμητρος ὀνομάσας· καὶ ὅταν εἶπη (B 426) *σπλάγχνα δ' ἄρ' ἀμπείραντες ὑπείρεχον Ἡφαίστοιο. ἐν γὰρ τῷ τοῦ Ἡφαίστου ὀνόματι τὸ πῦρ λέγει, ὅμοιον δέ ἐστι τοῖς εἰρημένοις καὶ τοῦτο* (τ 28) *ὅς κεν ἐμῆς γε χοίνικος ἅπτηται· λέγει γὰρ τὰ ἐμπεριεχόμενα ἐν τῇ χοίνικι.* In Plut. Mor 2 377 D the first citation is more correctly given with *κωλοτομεῦσι* and more correctly cited from *ποιητής τις.*

[58] 8 6 28 "est etiam huic tropo quaedam cum synecdoche vicinia" : but he translates the term by "nominis *pro* nomine positio" and says "sed, ut ait Cicero, *ὑπαλλαγήν* rhetores dicunt." Few Latins can think about language any more than they can think about theology. Of course metonymy is an *ὑπαλλαγή*, like every other trope. The reference is to Cic. Orat 93 "hanc *ὑπαλλαγήν* rhetores, *quia quasi summutantur verba pro verbis*, μετωνυμίαν Grammatici vocant, *quod nomina transferuntur*" —when the teacher knew Latin ill, and the pupil knew less Greek, this sort of thing had to happen.

[59] Pl 20 3 *δειλότατόν ἐσθ' ὁ πλοῦτος* :— *. . . οἱ γὰρ εὔποροι τῷ φόβῳ τοῦ μὴ ληφθῆναι τὰ χρήματα δειλότεροί εἰσι· τὸ ἐπ' ἐκείνων οὖν μετήνεγκεν ἐπὶ τὸν πλοῦτον* : 32 9 *Ἀρη*:—*ἀντὶ τοῦ κατορθωτικὸν*

but as in the case of METALEPSIS, so in that of METONYMY there can seldom be any certainty, unless the TROPE is actually named. There are other TROPES which may do just as well.

ζ

CYNEKΔOXΉ

ἐστι φράσις οὐ κατὰ τὸ πλῆρες ἐξενηνεγμένη, προσδεομένη δέ τινος ἔξωθεν ἀκολουθίας. τῶν δὲ CYNEKΔOXῶN εἰσι διαφοραὶ πλείους· αἱ μὲν γὰρ ἀπὸ μέρους τὸ ὅλον δηλοῦσιν κτέ.[60]

Some textbooks enumerate more, some fewer species, Plutarch[61] giving nine, as does also Quintilian, but others as many as thirteen, while even more might be collected from scholia. The illustrative examples in the following list are taken, some from one compiler, some from another :—

α. ἀπὸ ὅλου τὸ μέρος (M 137)

οἱ δ' ἰθὺς πρὸς τεῖχος ἐΰδμητον βόας αὖας
ὑψόσ' ἀνασχόμενοι ἔκιον κτέ.

ἀπὸ *γὰρ τῶν βοῶν τὰς βύρσας,* **ἐξ ὧν** *ἀσπίδες,* **δηλοῦν** *βούλεται.*

β. ἀπὸ μέρους τὸ ὅλον, οἷον (*α* 343)

τοίην γὰρ κεφαλὴν ποθέω.

ἀπὸ *γὰρ τῆς κεφαλῆς τὸν ἄνδρα* **CHMAÍNEI**· *καὶ ὅταν λέγῃ λευκώλενον τὴν καλήν, καὶ ἐϋκνήμιδας τοὺς εὐόπλους.*

καὶ πρακτικόν : cp. 555 *μακαρίτην βίον* :— . . . *εἰ μὴ ἄρα παίζει, οἷον, νεκροῦ βίον* : N 929 *Κρόνος* : — *ἀρχαῖος, λῆρος* : 998 *Ἰαπετόν* :—*λῆρον, μωρόν* : 1197 *ἀρχαί* :— *οἱ ἄρχοντες.* R 453 *μοῖραι* :—*οἱ θεσμοί*(?): Av 737 *μοῦσα λοχμαία* :—*ἀντὶ τοῦ μέλος ὡς ὀρνίθων* : 1021 *Σαρδανάπαλλος* :—*ἑκτράπελος ταῖς τρυφαῖς· φασὶ γὰρ κτέ* : Eq 109 *τοὺς χρησμούς* :—*τὸ βιβλίον τῶν χρησμῶν* : L 771 *φαλήτων* :—*τῶν μορίων* (*Φάλης* being *κυρίως*, a daemon) : 1110 *τῇ σῇ ἴυγγι* :—*τῷ σῷ πόθῳ, τῇ σῇ θέλξει* : Ac 10 *τὸν Αἰσχύλον* :—*ἀντὶ τοῦ τὰς Αἰσχύλου τραγῳδίας, ὥσπερ καὶ ἡμεῖς ἔχοντες τὰ Αἰσχύλου Αἰσχύλον λέγομεν ἔχειν* : 688 *Τιθωνόν* :—*ὑπεράγαν γεγηρακυτα.*

[60] 8 739=3 195, cp. Anon. 8 718=3 209.

[61] Plut. 22, Quint. 8 6 19 ff. The definition in Plut. is much superior to that in Tryphon and indicates the relation that there is between *μετωνυμία* and *συνεκδοχή* :— *ἀπὸ τοῦ κυρίως σημαινομένου ἕτερόν τι τῶν ὑπὸ τὸ αὐτὸ γένος ὄντων παριστᾶσα· καί ἐστιν ὁμοίως ὁ τρόπος οὗτος ποικίλος· ἐκδεχόμεθα γὰρ ἤτοι* (1) *ἀπὸ τοῦ ὅλου τὸ μέρος . . . ἢ* (2) *ἀπὸ μέρους τὸ ὅλον . . . ἢ* (3) *ἀπὸ ἑνὸς τὰ πολλά . . . ἀπὸ δὲ* (4) *τῶν πολλῶν τὸ ἕν . . . ἀπὸ δὲ* (5) *εἴδους γένος . . . ἀπὸ δὲ* (6) *γένους τὸ εἶδος . . . ἀπὸ δὲ* (7) *τῶν παρεπομένων τὴν πρᾶξιν . . . ἀπὸ δὲ* (8) *τοῦ προηγ. τὸ ἀκόλουθον . . . ἀπὸ δὲ* (9) *τοῦ ἀκολ. τὸ προηγ.*

η̄. ἀπὸ τῆς ὕλης τὸ ἀποτέλεσμα ὡς τὸ (Θ 43)

χρυσὸν δ' αὐτὸς ἔδυνε περὶ χροΐ.

ἤγουν χρυσῆν πανοπλίαν· ὕλη γὰρ ἐγένετο τῶν ὅπλων ὁ χρυσός.

θ̄. ἀπὸ τοῦ ἑπομένου συμβαίνοντος τὸ προηγούμενον[62] (μ 172)

ἑζόμενοι λεύκαινον ὕδωρ ξεστῆς ἐλάτῃσιν.

ἀντὶ τοῦ ἤλαυνον.

ῑ. ἀπὸ τοῦ συμβόλου τὸ κύριον, οἷον εἴ τις τὴν βασιλείαν σκῆπτρον καλεῖ.

ῑα̅. ἀπὸ τοῦ προηγουμένου τὸ ἀκόλουθον, οἷον (λ 245)

λῦσε δὲ παρθενίην ζώνην·

ἀκολουθεῖ γὰρ τούτῳ τὸ διεκόρευσεν.

ῑβ̅. ἀπὸ τοῦ ἀκολούθου τὸ προηγούμενον ὡς ὅταν ἐναρίζειν (M 195) *λέγῃ τὸ φονεύειν ἀντὶ τοῦ σκυλεύειν.*

ῑγ̅. ἀπὸ γένους τὸ εἶδος, οἷον (β 159)

ὄρνιθας γνῶναι καὶ ἐναίσιμα μυθήσασθαι.

οὐ γὰρ πάντας ἀλλὰ τοὺς μαντικοὺς ὄρνιθας εἰπεῖν βούλεται.

ῑδ̅. ἀπὸ εἴδους τὸ γένος (M 380)

μαρμάρῳ ὀκριόεντι βαλών.

εἶδος γάρ ἐστι λίθου ὁ μάρμαρος.

ῑε̅. ἀπὸ πολλῶν τὸ ἕν, οἷον (Γ 397)

στήθεά θ' ἱμερόεντα.

τουτέστι, τὸ στῆθος.

ῑϛ̅. ἀπὸ ἑνὸς τὰ πολλά, ὡς ὅταν εἴπῃ ἐπὶ τοῦ Ὀδυσσέως (α 2)

ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσεν.

οὐ γὰρ μόνος, ἀλλὰ σὺν τοῖς ἄλλοις Ἕλλησι τὴν Τροίην ἐπόρθησεν.

ῑβ̅. ἀπὸ τοῦ περιέχοντος τὸ περιεχόμενον (Eur. Or 41)

ὧν οὔτε σῖτα διὰ δέρης ἐδέξατο.

---

[62] In respect to synecdoche this word has two senses. When contrasted with *ἀκόλουθον* it signifies "antecedent," but in certain varieties of species δ̄, e.g. *ἀπὸ τοῦ παρεπομένου συμβαίνοντος* (*ἀπὸ συμβαίνοντος*) *τὸ προηγούμενον* it signifies "principal," "leading."

δέρην **ὠνόμασεν**, **ἀπὸ** *τοῦ περιέχοντος* **δηλῶν** *τὸ περιεχόμενον.*

ῑ̄γ. ἀπὸ τοῦ περιεχομένου τὸ περιέχον (T 693)

ἐνθάδ' ἐπὶ τῶν **μηρίων**
πληγὲν μαχαίρᾳ.

τῶν βωμῶν, **ἀπὸ** *τοῦ τὰ μηρία ἐπάνω ἀποκεῖσθαι·* **ἐκ** *δὲ τοῦ περιεχομένου τὸ περιέχον* **εἶπεν.**

But it is already evident that there are more names than things, and that this TROPE encroaches largely upon the domain of other TROPES.

I will turn scholiast for a little and make Milton or Shakespeare detestable :—

The **pilot** of the Galilean lake.

ἀπ' εἴδους τὸ γένος **δηλοῖ.**

A god triumphant, habited in **gold**.

ἀπὸ τῆς ὕλης τὸ ἀποτέλεσμα **εἶπεν.**

To all and him we **thirst**.

ἀπὸ τοῦ προηγουμένου τὸ ἀκόλουθον **σημαίνει·** *ἀκολουθεῖ γὰρ τῷ διψῆν τὸ πίνειν.*

Here nature never difference made
Between the **sceptre** and the **spade**.

ἀπὸ συμβόλου τὸ κύριον **ἐμφαίνει,** *βασιλέας* **δηλῶν** *καὶ γεωργούς.*

Ye valleys low, where the mild whispers use
Of **shades**.

ἀπὸ τῆς σκιᾶς **δηλοῖ** *τὰ δένδρα ἢ ἐκ τῆς παρεπομένης σκιᾶς τὸ προηγούμενον* **ἐμφαίνεται.**

The same that oft-times hath
Charm'd magic **casements** opening on the foam.

τὰς ἐκ τῶν θυρίδων θεωρούσας λέγει, ἐκ τοῦ περιέχοντος τὸ περιεχόμενον **δηλῶν.**

His gory **visage** down the stream was sent.

ἐκ μέρους τὸ πᾶν.

For those of old
And the late dignities heap'd up to them
We rest your **hermits**.

ἀπὸ τοῦ παρεπομένου συμβαίνοντος τὸ προηγούμενον **ἐδήλωσεν.**

Not that the scholiasts for the most part frame comments like these in which either the TROPE itself or its species is mentioned by name. On the contrary, this method of interpretation was so much in vogue that as a rule the result merely of the process has been preserved in some metaphrase, which appears to be tiresomely unnecessary and inadequate until the process which produced it is realised. Thus their note on "The boy proved himself a clever whip" is ordinarily.—Whip :—i.e. "coachman," or, "driver of horses": and on "The pregnant quarry teemed with human form."—Quarry :—i.e. "marble." Unlike *μεταφορά*, which fell goodnaturedly in with the commentators' amble, *συνεκδοχή*, with reason it will be seen, was apt to be restive.

The name *συνεκδοχή*[63] does not occur once in the ravennas, but the species are at times named, at times indicated :—

Pl 176 *πέρδεται* :—*<στρηνιᾷ> πλουτῶν· ἐπεὶ τοῖς πολυφάγοις* **παρέπεται** *τὸ πέρδεσθαι*: 219 *οὐκ ἦν ἅλφιτα* :—*ἀντὶ τοῦ <οὐκ ἦν> χρήματα·* **ἀπὸ μέρους τὸ πᾶν·** *ἀπὸ γὰρ τῶν ἀλφίτων τὴν περιουσίαν* **δηλοῖ**: 427 *λεκιθόπωλιν* : — *λέκιθος* **εἶδος** *ὀσπρίου ὃ καλεῖται πίσος διὰ τὸ ἐοικέναι τὴν χρόαν λεκίθῳ ᾠοῦ·* **ἀπὸ μέρους** *οὖν τὴν ὀσπρεόπωλιν* **δηλοῖ**: 538 *τὴν κεφαλήν* :—**ἀπὸ τοῦ καθολικωτέρου τὸ** *περὶ τὸ οὖς* **μέρος ἐδήλωσεν**:

Av 40 *ἐπὶ τῶν κραδῶν* :—**ἀπὸ ἑνὸς** *τὰ ἄλλα δένδρα* **ἐμφαίνει**: 1611 *τὸν κόρακα καὶ τὸν Δία* :—*ἀντὶ <τοῦ> τοὺς θεοὺς καὶ τοὺς ὄρνιθας·* **ἀφ' ἑνὸς** *γὰρ* **τοὺς πάντας δηλοῖ**:

Pa 312 *οὐ γὰρ ἦν ἔχοντας ἥκειν σιτί' ἡμερῶν τριῶν* :—*οὐ γάρ, φησί, πολεμικὸν ἦν τὸ κήρυγμα, ἀλλ'*

[63] It is not common anywhere, as the species serves the turn in each case: sch. Hom. B 258 *εἴ κ' ἔτι σ' ἀφραίνοντα κιχήσομαι ὥς νύ περ ὧδε* :—*ὅτι συνεκδοχή· εἴ σ' ἀφρ. κιχ. ὕστερον αὖτις . . . δύναιτο δ' ἂν τὸ "ὥς νύ περ ὧδε" ἀκούεσθαι ἁπλούστερον, ἀντὶ τοῦ οὕτως, ὡσαύτως· ταῦτα ὁ Δίδυμος*, i.e. it may be *simply* "in this way," "in the same way"; or *ἀπὸ τοῦ προηγ. τὸ ἀκόλ.* it may be equivalent to *ὕστερον αὖτις*: ib. 484 *τὸν τρόπον εἶναι συνεκδοχήν*, referring to *θεά* in A 1: Z 28 *ἀπ' ὤμων τεύχε' ἐσύλα* :—*συνεκδοχή· ὅλου τοῦ σώματος*: sch. Aesch. Eum 753 (*γνώμης δ' ἀπούσης πῆμα γίγνεται μέγα | βαλοῦσά τ' οἶκον ψῆφος ὤρθωσεν μία*) *γνώμης* :—*ἀντὶ τοῦ ψήφου· ὁ τρόπος συνεκδοχή, ἀπὸ τοῦ προηγ. τὸ ἀκόλουθον· τὸν γὰρ μέλλοντα βάλλειν ψῆφον δεῖ πρῶτον ἐν γνώμῃ γενέσθαι* (cp. sch. L 270). See also Ag 575, where something is wrong. Probably the *κατὰ συνεκδοχήν* refers to *ἀναλωθέντας* = *ὀλωλότας*; Eur. Med 4 *πεύκη* :—*συνεκδοχή· ἀπὸ μέρους τὸ πᾶν*: Opp. Hal 115 *ἀσφαλέως* :—*ἀκινδύνως· συνεκδοχή.*

εἰρηνικόν· **ἐκ τοῦ παρακολουθοῦντος** δὲ τὸν πόλεμον **δηλοῖ**: 790 μηχανοδίφας (of all the sons of Carcinus):—**ἀπὸ μέρους** τοῦτο· Ξενοκλῆς γὰρ ὁ Καρκίνου δοκεῖ μηχανὰς καὶ τερατείας εἰσάγειν κτέ:

L 8 τοξοποιεῖν τὰς ὀφρῦς:—ἀντὶ τοῦ ἐσκυθρωπακέναι· **ἀπὸ τοῦ παρακολουθοῦντος**· τοιοῦτο γὰρ τὸ πρόσωπον τῶν ἐν μερίμνῃ ὄντων κτέ: 329 χυτρείου:—ἀντὶ τοῦ κεραμέου· **ἐκ μέρους τὸ πᾶν**· συντρίβεται δὲ τὰ κεράμια παρὰ ταῖς κρήναις· οὐ γὰρ χύτραις βάπτουσιν: 665 λυκόποδας:—**ἐκ τοῦ περιέχοντος**· τινὲς δὲ λυκόποδας διὰ τὸ ἔχειν ἐπὶ τῶν ἀσπίδων ἐπίσημον λύκου:

Ac 162 ὁ θρανίτης λεώς:—ἀντὶ τοῦ ὁ ναυτικός· **ἐκ μέρους δὲ τὸ πᾶν εἶπεν**· τῶν γὰρ ἐρεττόντων κτέ: 174 μυττωτόν:—ἀντὶ τοῦ σκόροδα **ἐξ ὧν** ὁ μυττωτὸς γίνεται· κατασκευάζεται δὲ . . . **ἀπὸ τοῦ παντὸς** οὖν κατασκευάσματος **τὸ μέρος ἐδήλωσεν**, τουτέστιν τὰ σκόροδα: 285 ὦ μιαρὰ κεφαλή:—**ἐκ τοῦ ἡγεμονικοῦ μέρους** τοῦ σώματος **δηλοῖ** τὸν ἄνδρα παραπλησίως Ὁμήρῳ κτέ: 706 ἀπεμορξάμην:—ἔκλαυσα· **ἐκ τοῦ παρακολουθοῦντος**:

T 693 see supra p. 230 ιγ.[64]

These adscripts are sufficient to show that this was a vulgar engine of interpretation. They show further that δηλοῖ (ἐδήλωσεν) ἐκ or ἀπό with the author or with the dramatic speaker for the implied subject—in some places it is the one, in others just as plainly the other—had become almost a technical term for explanations resting on SYNECDOCHE. For this might be substituted ἐμφαίνει (ἐνέφηνεν), ὀνομάζει (ὠνόμασεν), παραλαμβάνει (παρέλαβεν). In commentaries of a late date and of course in lexica the implied subject of δηλοῖ etc. is the author, and even the plural may be used with ἀττικοί expressed.

There are naturally variations in the terminology of several simple kinds:—

[64] Here are more named sorts from the venetus—Pl 61 εὐόρκου:—ἀντὶ τοῦ εὐσεβοῦς· ἀπὸ μέρους δὲ ὡς ἀγαθοῦ: 176 Ἀγύρριος δέ:—οὗτος πλούσιος ὢν πολλὰ πάνυ ἤσθιε· παρέπεται δὲ τοῖς τρυφῶσι καὶ πολλὰ ἐσθίουσι τὸ πέρδεσθαι: Av 254 ταναοδείρων:—τὸ μερικὸν ἐπὶ πάντων ἔταξεν· οὐ γὰρ πάντα ταναόδειρα τὰ ὄρνεα: Eq 1375 ἐν τῷ μύρῳ:—οὕτως ἀττικοὶ ἀντὶ τοῦ ἐν τῷ μυροπωλίῳ, ἀπὸ τῶν πωλουμένων τοὺς τόπους καλοῦντες: Pa 702 ὠρακιάσας:—Λυκόφρων τὸ ὠρακιᾶν τὸ ὠχριᾶν· Ἐρατοσθένης δὲ τὸ ὑπὸ ἐκλύσεως ⟨ἐ⟩σκοτῶσθαι ᾧ ἴσως ἀκολουθεῖ τὸ ὠχριᾶν: V 6 σὺ δ' οὖν παρακινδύνευε:— . . . ἐπεὶ ἤμελλεν μαστίζεσθαι ἐὰν κοιμηθῇ ἐκ τοῦ ἑπομένου εἶπεν τὸ προηγούμενον: 195 ὅταν φάγῃς ὑπογάστριον:—ὅταν, φησί, τραφῇς ὑπ' ἐμοῦ ὑπογάστριον· ἀπὸ μέρους δὲ τὴν τροφὴν ἁπλῶς λέγει.

Pl 125 *τοὺς κεραυνούς*:—*τὰ μέγιστα ἀμυντήρια τοῦ Διός*· **ἐκ** *δὲ τούτων τὴν δύναμιν αὐτοῦ* **λέγει**: 149 *τὰς γ' ἑταίρας τὰς Κορινθίας*:—**δηλοῖ** *ὡς* **ἀπὸ** *Λαΐδος*· *Κορινθία γὰρ ἦν*: 150 *πειρῶν*:—*συνουσιάζων*· *τοῦτο γὰρ* **δηλοῖ** *τὸ πειρῶν* (i.e. *ἀπὸ τοῦ προηγ. τὸ ἀκόλ.*): 612 *κλάειν τὴν κεφαλήν*:—. . . *ἀντὶ τοῦ κλάειν* **ὅλον τὸ** *σῶμα, καί, σεαυτήν*: 1011 *νιτάριον, καὶ βάτιον* **εἴδη** *φυτῶν*· *θέλει δὲ εἰπεῖν ὡς ἄνθη με εἶχε*: N 421 *θυμβρεπιδείπνου*:—*τὰς θύμβρας δυναμένης δειπνεῖν*· *ἔστι δὲ βοτάνης* **εἶδος ἀφ' οὗ δηλοῖ** *ὅτι λάχανα μόνα τρωγούσης εὐτελῆ*: Av 231 *κριθοτράγων*:—*ἀντὶ τοῦ κριθοφάγων*· **κοινῶς** *δὲ* **εἶπεν**· *οὐ γὰρ* **πᾶν** *ὄρνεον κριθὰς ἐσθίει*: 1620 *μισητίαν δὲ οἱ μὲν περὶ Ἀριστοφάνη τὴν εἰς τὰ ἀφροδίσια ἀκρασίαν*· *καὶ τὸ "περὶ σφυρὸν παχεῖα μισητὴ γυνή" οὕτως ἐξηγοῦνται*· *μήποτε μέντοι* **γενικώτερόν τί** *ἐστιν, ἀπληστία, ὃ καὶ νῦν* **ἐμφαίνεται** (*ἀπ' εἴδ. τὸ γέν.*): Eq 170 *τὰς νήσους ἁπάσας ἐν κύκλῳ*:—**ἀπὸ τοῦ συμβεβηκότος** *τὰς Κυκλάδας νήσους, κύκλῳ κειμένας,* **ὠνόμασεν**: Pa 595 *χίδρα*:—. . . *οἱ δὲ* **εἶδος** *βοτάνης*· **ἐκ** *δὲ* **τούτου δηλοῖ** *τὴν εὐετηρίαν*: 634 *ὧν ἄνευ γιγάρτων καὶ φιλῶν τὰς ἰσχάδας*:—**ἐξ** *ἀμφοτέρων* **δηλοῦται**, *ἀπεστερημένος τῶν ἀγρῶν καὶ ἐπιθυμῶν αὐτῶν κτέ*: 811 *βατιδοσκόποι*:—*βάτις* **εἶδος** *ἰχθύος ἢ* **καθόλου** *οἱ ἰχθύες*: 885 *τὸν ζωμὸν αὐτῆς κτέ*:—*ὡς φοινικιστὴς γὰρ λοιδορεῖται,* **ὅπερ καὶ ἐκ τοῦ** "*προσπεσὼν ἐκλάψεται*" **δηλοῖ** (*ἐκ τοῦ παρεπ. τὸ προηγ.*): Ac 762 *ποῖα σκόροδα*; *κτέ*:—. . . **ἀπὸ** *δὲ τῶν σκορόδων* **ἐσήμανεν** *καὶ τὰ ἄλλα* **πάντα**.[65]

---

[65] Here are others of both sorts—sch. ven V 321 *ἐπὶ τοὺς καδίσκους*:—*εἶπεν ὑποκοριστικῶς τὰς κάλπεις ἔνθα τὰς ψήφους καθίεσαν δικάζοντες*· *ἐκ δὲ τούτου δηλοῖ τὴν ἐπὶ τὸ δικαστήριον ἄφιξιν*: Ald V 289 *ἐγχυτριεῖς*:—*ἀντὶ τοῦ φονεύσεις ἐκ τοῦ παρεπομένου*: id. V 321 *ἐπὶ τοὺς καδίσκους*:—. . . *ὀνομάζει δὲ ἀπὸ μέρους τὸ δικαστήριον ὡς καὶ πρότερον* (93) *κλεψύδραν αὐτὸ εἰρηκεν ἀπὸ τοῦ κειμένου ἐν αὐτῷ ἀγγείου κτέ*: 386 *ὑπὸ τοῖσι ὀρυφάκτοις*:—. . . *λέγει δὲ ἀπὸ μέρους τὸ δικαστήριον*: 789 *ἐν τοῖς ἰχθύσιν*:—*ἐν τοῖς ἰχθυοπωλίοις, ἀπὸ τῶν πωλουμένων τοὺς πωλοῦντας εἰπών*: sch. Θ N 50 *τρασιᾶς*:—*σανίδος ἐν ᾗ τὰ σῦκα ταριχεύουσι πρὸς τὸν ἥλιον*· *ἀπὸ τούτου δὲ τὴν ὁσμὴν δηλοῖ τὴν ἐκ τῶν σύκων κτέ*: sch. Soph. Tr 527 *ἀμφινείκητον ὄμμα νύμφης*:—. . . *ἀπὸ δὲ τοῦ καλλιστεύοντος αὐτὴν εἶπεν μέρους*: 100 *ποντίους αὐλῶνας*:—. . . *αὐλὼν γὰρ τὸ στενόμακρον πέλαγος*· *ἀπὸ δὲ τοῦ πελάγους τὸ περιεχόμενον ὑπ' αὐτοῦ δηλοῖ, ὅ ἐστι τὰς νήσους*: Ant 107 *τὸν λεύκασπιν Ἀργόθεν φῶτα*:—. . . *ἀφ' ἑνὸς τὸ πλῆθος δηλοῖ*: sch. Eur. Hec 39 *πλάτην*:—*ἀπὸ μέρους τὴν ναῦν καὶ ἀπὸ μιᾶς νεὼς τὰς πάσας παρέλαβεν*: 920 *ξυστὸν δ' ἐπὶ πασσάλῳ*:—*τὸ ἀκόντιον εἰπὼν ἀπὸ μέρους ἐδήλωσεν ὅλα τὰ ὅπλα*: ib. *ἀπὸ ἑνὸς τὰ πάντα ὅπλα δηλοῖ*: Med 68 *πεσσοὺς προσελθών*:—. . . *πεσσοὺς δὲ ἐπεὶ ἀπὸ τῶν ἐν τοῖς τόποις ὠνόμαζον τοὺς τόπους*: Or 479 *ὁ*

It is possible that comments on synecdoche could be framed in other ways — I do not refer here to metaphrases, the commonest of all modes of calling attention to this trope. If this be so, then a certain proportion of the notes which to modern eyes look like notes upon METAPHOR or upon ALLEGORY may belong to SYNECDOCHE; e.g. at Av 165 *κεχηνότες* :— *ὡς μωροί· τὸ γὰρ κεχηνέναι ἐπὶ τῶν ἀνοήτων* **παραλαμβάνεται** (for the passive cp. **ἐμφαίνεται** at Av 1620) SYNECDOCHE rather than METAPHOR may have been in the commentator's mind.[66] Broad-minded annotators will not wear gyves. These are the invention of textbook-makers and are devised for their slaves.

The above lists contain notes which imply that SYNECDOCHE is ancient, both Eratosthenes and Lycophron being mentioned as getting at meaning in this way. Another name perhaps early appears in the venetus at Av 266, and this note also provides the key to the name SYNECDOCHE—*Εὐφρόνιος* **ἐκ τοῦ** "*χαραδριὸν μιμούμενος*" *ἀξιοῖ* **ϑέχεσϑαι** "*ἀποκεκρυμμένος·*" *ἐπεὶ γὰρ τοὺς*

μητροφόντης δράκων :—*εἶδος ἀντὶ γένους ἔλαβεν· γένος μὲν γὰρ ὁ ὄφις, εἶδος δὲ ὁ δράκων καὶ ἔχις καὶ τὰ λοιπὰ τῶν ὄφεων κτέ*: 1385 *ὄμμα . . .* Λήδας :— *. . . ὄμμα δὲ λέγει ἀπὸ τοῦ εὐπρεπεστάτου μάλιστα μέρους αὐτὴν ὀνομάσας*: 1434 *τύμβον* :— *. . . ἀπὸ δὲ τοῦ τύμβου τὸ σῶμα . . . δηλοῖ*, cp. sch. L 372: 1470 Μυκηνίδ' *ἀρβύλαν προβάς* :—*ἀπὸ τοῦ ὑποδήματος τὸν πόδα δηλοῖ*: Ph 74 *ἐπεὶ δ' ἐπὶ ζυγοῖς καθέζετ' ἀρχῆς οὐ μεθίσταται θρόνων* :—*ἀπὸ τῆς τιμῆς καὶ τῆς καθέδρας δηλοῖ τὴν βασιλείαν*: 114 λαϊνέοισιν Ἀμφίονος *ὀργάνοις* :—*ὀργάνοις τοῖς ἔργοις ἐκ τοῦ ποιοῦντος τὸ ποιούμενον· καὶ Σοφοκλῆς· "ξουθοῦ μελίσσης κηρύπλαστον ὄργανον" ἀντὶ τοῦ ἔργον*: 126 Λερναῖα *νάματα* :—*ἀπὸ μέρους τὸ Ἄργος· Λέρνη γὰρ κρήνη καὶ πόλις Ἄργους*: 640 *πέσημα* :—*τὸ σῶμα, ἀπὸ τοῦ παρεπομένου*: 1351 *ἐπὶ κάρα λευκοπήχεις κτύπου χεροῖν* :—*λευκοπήχεις ἂν λέγοι τοὺς διὰ τῶν λευκοπηχέων χειρῶν ἵνα ἐκ τοῦ ποιοῦντος τὸ ποιούμενον λέγῃ κτέ*: 1536 *ὦ κατ' αὐλὰν ἀλαίνων γεραιὸν πόδα δεμνίοις δύστανος ἰαύων* :—*ἀπὸ μέρους, τοῦ ποδός, τὸ ὅλον σῶμα δηλοῖ· τουτέστι, ὦ πάτερ ὃς ἔνδον κατὰ τὴν αὐλὴν διατρίβεις καὶ τὸ γεγηρακός σου σῶμα τοῖς δεμνίοις ἐγκρύπτεις*: Phryn. BA 45 1 *κρεμάσαι τὰς ἀσπίδας* :—*σημαίνει μὲν τὸ παύσασθαι τοῦ πολεμεῖν ἀπὸ τοῦ παρακολουθοῦντος· παρακολουθεῖ γὰρ τοῖς μὴ πολεμοῦσι κρεμαμένας ἔχειν τὰς ἀσπ.* Ἀριστοφάνης (Ac 58): Erot. *σαρκάζειν* : — *οἱ μὲν σαρκοῦν, οἱ δὲ περιτείνειν τὴν ἄνω γνάθον· τῷ εἴδει δὲ κέχρηται ἀντὶ τοῦ γένους· ἔστι γὰρ εἶδος περιτάσεως τὸ σαρκάζειν*: id. *ἄργεμον* :—*πάθος τι περὶ τοὺς ὀφθαλμοὺς λευκωματῶδες· ὃ δὴ ἐκ τῆς παρεπομένης λευκότητος ὠνομάσθη*: Phot. *τέμπη* :—*τὰ μεταξὺ τῶν Θετταλίας ὀρῶν περὶ τὸν Ὄλυμπον καὶ τὴν Ὄσσαν στενά, καθόλου δὲ καὶ ἐν πᾶσι τοῖς ὄρεσι στενόταται διεκβολαί.*

[66] A remarkable case of the contamination of the nomenclature proper to synecdoche with that proper to metaphor has been already designated (supra p. 204 n. 9), and the same commentary supplies another — Ac 166 *ἐσκοροδισμένοις* : — *ἀντὶ τοῦ σφοδροῖς οὖσι καὶ πικροῖς γενομένοις μετειληφόσι τῶν σκορόδων· ἀπὸ μεταφορᾶς κτέ.* Though synecdoche and metaphor are frequently identical, the commentary on the Acharnians is hardly the place in which to discover so unsophisticated a view of language.

The use of *δηλοῖ, σημαίνει*, etc. (which of course belongs to all the tropes) by themselves to point out synecdoche is not uncommon, e.g. sch. Soph. OR 10 *δείσαντες ἢ στέρξαντες* :— *. . . ἢ γὰρ διὰ δέος κολάσεως ἢ παθόντες ἐκδικίας τυχεῖν ἀξιοῦτε, ὅπερ ἐδήλωσε διὰ τοῦ στέρξαντες, οἷον, ἥδη πεπονθότες* (*ἐκ τοῦ ἀκολ. τὸ προηγ.*): Harpocr. s.v. *πέλανος*: see Ac 1113: Pl 150.

ἱκτεριῶντας ὠφελεῖ ὁ χαραδριὸς ὀφθείς, οἱ πωλοῦντες αὐτόν, φησί, κρύπτουσιν, ἵνα μὴ πρὸ τοῦ ὠνήσασθαί τις ἰαθῇ παρέργως. The verb *δέχεσθαι* here employed and its compound *ἐκδέχεσθαι* are in frequent use[67] to express the taking or understanding of a word or a phrase in this sense or in that. The way in which the one or the other is taken or understood is *ἐκδοχή*. Accordingly *συνεκδέχεσθαι* must signify "to take or understand in connexion with something." This something can only be the intention of a speaker as revealed by the rest of what he says. In this manner, though a speaker start from the part (*ἀπὸ τοῦ μέρους*), he may nevertheless signify (*δηλοῦν*), or declare (*ἐμφαίνειν*), or call up (*παριστάναι*), or express (*ὀνομάζειν*), the whole (*τὸ ὅλον*).[68]

Thus *συνεκδοχή*, unlike the names of most TROPES, is a name which represents not the speaker's, or the author's, point of view, but the hearer's or the reader's. This is why *συνεκδέχεσθαι* does not itself appear in notes upon this TROPE, the speaker or the author being normally contemplated in ancient annotation.

---

[67] This hardly needs illustration—sch. L 773 *κακεμφάτως ἐδέξατο*: N 640 *ὡς ἄγροικος*:—*ἀπεκρίνατο ὡς ἐπὶ τῶν γεωργικῶν δεξάμενος*: 248 *ὁ Στρεψ. ἐξεδέξατο οὐ πρὸς τὸ ὑπὸ τοῦ Σωκρ. ῥηθέν, ἀλλ' ἐμιξεν κτέ*: Pa 916 *ὁ Παλαμήδης "τὸ πιθάριον" ἐκδέχεται*: sch. ven V 3 *οὐδὲν ἄλλο ἐκ τοῦ προῦφειλες ἐκδεκτέον ἢ μόνον τὸ ὤφειλες*: sch. Soph. Aj 143 *ἱππομανῆ*:—*τινὲς τὸν μεγάλως μαινόμενον ἐξεδέξαντο*: Erot. s.v. *πτοιώδεσι*:—*τὴν πτοίαν οἱ μὲν δέχονται τὸν κίνδυνον, οἱ δὲ τὴν ταραχήν, οἱ δὲ τὸν φόβον*: sch. R 1144 *πρὸς τὴν ἐκδοχὴν τοῦ ἐριούνιος ὅτι οὐκ ὀρθῶς*: sch. Eur. Or 672 *ἐστι δὲ καὶ ἑτέρα ἐκδοχὴ τούτου*. An alternative is *λαμβάνειν* or *ἐκλαμβάνειν*—sch. Av 1128: sch. Soph OC 3: 1047: Aj 143 (see vol. ii. 574 a): and, at least in late Greek, *ἐκλαμβάνεσθαι*—Ann. Comn. Alex. 3 1 *τῶν μὲν οὕτως, τῶν δὲ οὕτως ἐκλαμβανομένων τὰ πραχθέντα*.

[68] In most of the definitions of *συνεκδοχή* the verbs *δηλοῦν*, *ἐμφαίνειν*, etc. are transferred from the speaker to the *τρόπος*, e.g. 8 790=3 236 *συνεκ. ἐστι λέξις ἡ φράσις ἀπὸ μέρους ὅλην διάνοιαν ἐμφαίνουσα κτέ*: 8 809=3 248 *λέξις δι' ἑτέρου καὶ ἕτερον συνεκδηλοῦσα νόημα*; and the whole conception is, as usual, bedevilled—Eustath. 145 init. *ἐν δὲ τῷ κυανέαις ἐπ' ὀφρύσιν ἡ ὅλη νοεῖται κεφαλὴ ἀπὸ μέρους συνεκδοχικῶς καὶ κατὰ σύλληψιν, ὡς οἱ τεχνικοί φασι, διὰ τὸ συνεκδέχεσθαι καὶ συλλαμβάνεσθαι, ἤγουν συννοεῖσθαι ταῖς ὀφρύσι τὴν ὅλην κεφαλὴν κτέ*. A twist in the meaning of *ἐκδέχεσθαι* was easily possible, as can be seen from the sentence—Sext. Emp. 44 32=50 *οὔτω δὲ φερόμεθα καὶ ὅταν λέγωμεν "πάντα ἐστὶν ἀκατάληπτα." καὶ γὰρ τὸ πάντα ὁμοίως ἐξηγούμεθα καὶ τὸ "ἐμοὶ" συνεκδεχόμεθα*. That is wholly another sense of "take," one which would make possible such a note as—*τὸ ἐμοὶ ὁ Εὐριπίδης συνεκδέχεται*: in place of *λείπει τὸ ἐμοί*. That *συνεκδέχεσθαι* was so misunderstood by some grammarians even before Quintilian's day is, if Quintilian ought ever to be trusted, a natural inference from 8 6 21, where he says that some included under synecdoche cases of ellipse—"quidam *συνεκδοχήν* vocant et cum id in contextu sermonis quod tacetur accipimus"; and from 9 3 58 "*συνεκδοχή*, cum subtractum verbum aliquod satis ex ceteris intelligitur." For this wholly different thing the verb *συνεπινοεῖν* is frequently used by Galen, e.g. 18 (2) 181 (in a comment upon the words *κορύζας δὲ καὶ πτερμοὺς ἐπὶ πᾶσι κτέ*)—*οὐκ οἶδ' ὅπως (κατάρροι) παρελείφθησαν ὑπὸ τοῦ Ἱπποκράτους, εἰ μή τι ἄρα συνεπινοεῖν ἡμᾶς ἀξιοῖ ταῖς κορύζαις αὐτοῦ*.

Reading Aristophanes with his form a Greek or a Roman schoolmaster would ask which TROPE the poet used in a particular place, and if the boy answered *συνεκδοχή*, he would be expected next to say which species he meant. The student of scholia stands grudgingly in the boy's shoes, and sometimes, like him, deserves the rod. It was culpable for me not to see that when Strepsiades declares his servants snore he means only that they sleep; that when he snaps his fingers at Socrates he contemns him; and from thinking scholiasts scholars rather than what they are, mere drudges carrying out a mechanical process, I have repeatedly failed to see a POETICAL TROPE in "the kettle sings," "he keeps a chef," and the like.

The bulk of notes upon SYNECDOCHE take the shape of metaphrases. If regarded as translations of the words against which they stand, these metaphrases are misleading. There seems at first no reason why they should exist at all. The word or phrase which they are apparently meant to explain is as often as not commonplace and familiar at every stage of the language. As expositions they are recremental, but as relics they are curious.

It is the sixth, seventh, eighth, and ninth of the thirteen principal types which are most noteworthy. Granted that Aristophanes does use the antecedent to express the sequel, or cause for effect, metaphrases of the following sorts are not wholly foolish:—

> *σπεύδετε*:—*ταχύνατε*:[69] *ὑπὸ φιληδίας*:—*ὑπὸ ἀνοίας*: *ἐνέχεις*:—*ἀντὶ τοῦ ἐκίρνας*: *νύξας*:—*συνάξας*: *ὡρακιῶ*:—*ἀντὶ τοῦ ὠχριῶ*: *κύψαντες*:—*ὑμᾶς λανθάνοντες*: *αἰκάλλει*:—*προτρέπεται*: *ἀνατετραμμένου*:—*κενωθέντος εἰς γῆν*: *συγκαλεῖς*:—*συνήγαγες*: *ἐγκάθηνται*:—*κεκρυμμένοι εἰσί*: *ἀπολεῖς*:—*νικήσεις*. It is the case that making haste (*ταχῦναι*) is a result of eagerness (*σπεύδειν*): that thoughtlessness may spring from love of pleasure; that before you can mix wine and water they must be poured into a vessel; that one way to burst a bladder is to prick it, and so on.

[69] It was the frequency with which the tense changes in metaphrases that first drew my attention to the remarkable proportion of notes on synecdoche. See Pl 730: 881: N 409: 477: R 377: 706: 807: Av 89: 705: 1114: 1460: 1512: 1609: Pa 431 (in long metaphrase): 438: 514: 537: 843: L 22: 800: T 1096: Ec 280: 291: 355: 423.

If the effect may be put for the cause, sequel or result for antecedent circumstance, then these notes, if worth making at all, are not so ill:—

ψυγείσῃ:—*ἀποθανούσῃ*: *ὑπανιῷντο*:—*μετὰ βίας ἀπαιτοῖντο*: *ἴσχνανα*: — *ἔξυσα*: *καταπεσών*: — *φοβούμενος*: *ὠχριῶσα*:—*ἀσθενοῦσα*: *σφριγᾷ*:—*εὐσθενεῖ*: *κατασκίους*:—*μεγάλους*: *διαπεσεῖσθαι*: — *τεθνήξεσθαι*. The body becomes cold after death; worry is the work of duns; tenuity a result of whittling; when a man falls down before he is hit, it is a sign he is afraid.

Nor is there anything ridiculous in the one set or the other of the following adscripts, if indeed their makers thought fit to make it clear that in the one case species is expressed by genus, and in the other, genus by species:—

ᾱ. πανουργήσας: — *κλέψας*: *ἀργαλεός*: — *ἀκαταγώνιστος*: *λαμβάνω*:—*ἔμαθον*: *οὐ προσηγάγου*:—*οὐ περιεπλέξω*: *ὦ σοφώτατε*: — *ὦ κλεπτίστατε*: *φλαῦρον*: — *δύσφημον*: *ξυγγενοῦ*:—*σύνελθε*: *ἀπάγοντες*:—*ἀπωθοῦντες*.

β̄. κρώζεις:—*λέξεις*: *εὐκελάδων*:—*ἡδέων*: *φιλοτιμούμενος*:—*κενοδοξῶν*: *ἐξωλέστερον*:—*χεῖρον*: *αἰκάλλει*:—*κινεῖ*: *αἰνίττεται*:— *δηλοῖ*: *βοηθεῖ*:—*μάχεται*: *πρυτανεύητε*:—*σκέψησθε*: *τραγαλίζοντα*: — *ἐσθίοντα*: *συσκηνήτρια*:—*φίλη*: *ἀνάσιμον*:—*ἄμορφον*.

If I could print, as I have written out, all the examples of metaphrases the motive of which is SYNECDOCHE, it would be evident what a dominating place this TROPE takes in scholia; it would be evident, too, that the commentator of one play lets his mind run upon certain species and the commentator on another upon a different batch, though all alike note all. But anybody who likes can do the work for himself.

The performer's tricks in this legerdemain are diverting. He tosses the balls so smartly that you must watch closely to make out their movements. At Pl 808 *ἀνθοσμίου* as an epithet of wine is explained both by *ἡδέος* "good," and by *εὐόσμου* "fragrant." In the one metaphrase the ball is on the curve *ἀπὸ τοῦ παρακολουθοῦντος τὸ προηγούμενον*; in the other, on the curve *ἀπ' εἴδους τὸ γένος*.[70]

[70] It is not at all uncommon for a choice of species to be tacitly offered in this way —Pl 616 *λιπαρός*:—(1) *ἀντὶ τοῦ ἀνθηρός . . . στίλβει γὰρ τὸ ἔλαιον* (5̄) *ἢ* (2) *ἀντὶ τοῦ*

It is a pity that his name and time are unknown who first pointed out that to understand another it is necessary not only *ἐκδέχεσθαι* but *συνεκδέχεσθαι*. It is not at all likely that he described SYNECDOCHE as a poetical TROPE; and even if he described it as a fashion of speech belonging to poets, he must still have been well aware that it was a universal feature of language, whether used as men use it when they talk together or as used by a poet to charm and catch.

If the number of adscripts which spring from this TROPE be considered, what I have said of it here is inadequate, but inadequate though it is, it indicates at least most of the points to which attention ought to be given.

Η̄

ὀνοματοποιΐα

ἐστὶ λέξις κατὰ παραγωγὴν [71] τοῦ καθωμιλημένου [72] ἐξενηνεγμένη. λέγεται δὲ ὀνοματοποιΐα ἐπταχῶς—

ᾱ. κατ' ἐτυμολογίαν—εὐλαβῆ λίθον τὸν εὔληπτον.
β̄. κατ' ἀναλογίαν, ὡς παρὰ Σοφοκλεῖ (Peleus)

‹Πηλέα μὲν Αἰάκειον οἰκουρὸς μόνη›
γερονταγωγῶ κἀναπαιδεύω πάλιν·
‹πάλιν γὰρ αὖθις παῖς ὁ γηράσκων ἀνήρ.›

ἀλληλιμμένος (ξ̄): N 1474 χυτρεοῦν:—ὀστράκινον ὥσπερ σφαῖραν (β̄): ib. id. εὐτελές (θ̄): R 406 . . . ῥάκος δὲ οἱ μὲν τὸ τριβώνιον (η̄), οἱ δὲ τὸ προσωπεῖον ὅτι ῥάκεσι κατακολλᾶται (γ̄): Av 14 ὁ πινακοπώλης:—(1) ἀντὶ τοῦ ὁ ὀρνεοπώλης, ὅτι τὰ λιπαρὰ τῶν ὀρνέων ἐπὶ πινάκων τιθέντες ἐπώλουν (δ̄) ἢ (2) πίναξ εἶδος ὀρνέου (β̄): 454 παρορᾷς:—(1) παρεπινοεῖς (ξ̄) ἢ (2) εὑρίσκεις (η̄): Pa 537 ἀνατετραμμένου (χοός):—(1) ἀνακαφθέντος (δ̄) ἢ (2) κενωθέντος εἰς γῆν (ε̄): L 327 κνεφαία:—(1) ὀρθρία (ᾱ) ἢ (2) ἀόρατος (ε̄) ἢ (3) ἑσπερία (ᾱ): 798 κρόμμυον οὐκ ἔδει:—(1) οἷον, κλαύσει καὶ χωρὶς κρομύων (ε̄) ἢ (2) κατὰ τὸ εἰρημένον ἄνω (690) ἵνα μή ποτε φάγῃ σκόροδα καὶ κυάμους μέλανας (i.e. without any "trope") ἢ (3) ὅτι δακρύσεις καὶ χωρὶς τοῦ κρόμμυον ἐσθίειν (ε̄) ἢ (4) οὐ πολεμήσεις (δ̄): Ac 254 θυμβροφάγον:—(1) ἤτοι ἀγροικικὸν καὶ ἐλευθέριον . . . (δ̄) ἢ (2) πικρὸν καὶ ὁριμὺ κατὰ τῶν ἐχθρῶν (ε̄). Sometimes even within the same species there may be a choice of meanings—e.g. Ac 665 φλεγυρά:—(1) λαμπρά (δ̄) ἢ (2) θερμή (δ̄): Pl 1119 σωφρονεῖς:—ἀντὶ τοῦ (1) μόλις ἐπεστράφης (ε̄) ἢ (2) καλῶς λέγεις (ε̄). Sometimes again the choice is between trope and no trope—R 374 ἐγκρούων:—(1) ἤτοι βάλλων ἢ (2) βαίνων (δ̄). All these kinds of ambiguity (*ἀμφιβολία*) are noticeable everywhere.

[71] "By way of variation from the current speech." "Variation" rather than "derivation" is the notion upon which the technical sense of *παραγωγός* and *παραγωγή* is based. Thus Galen says that there may be a question which is *πρωτότυπον* and which *παρηγμένον* of the two words *πράσον* and *πρασοειδές*.

[72] This use of *καθωμιλημένον* hardly needs illustration. It is frequent in reference to this "trope." Phryn. BA 41 9 ἐπέτειον:—ἔστι μὲν καὶ τὸ τητινόν, ἀπὸ τοῦ τῆτες πεποιημένον, τὸ δ' ἐπέτειον καθωμίληται: id. 37 17 ἔξηβον (Aesch. SeT 11):—τοῦτο καινόν· καθωμιλημένον τὸ ἔξωρον.

ἀναλόγως γὰρ τὸ γερονταγωγεῖν, συνήθους ὄντος τοῦ παιδαγωγεῖν, εἴληπται.

η̄. κατὰ παρονομασίαν.[73] *Χρυσὼ ἀπὸ τοῦ χρυσοῦ‹ς› οὕτως ὠνόμασται, καὶ παρ' Αἰσχύλῳ μελλώ* (Ag 1355)·

χρονίζομεν γὰρ ὧδε τῆς μελλοῦς χάριν.

θ̄. κατὰ σύνθεσιν, ὡς τὸ "ποδάρκης δῖος Ἀχιλλεύς" καὶ "νεφεληγερέτα Ζεύς."

ῑ. κατ' ἐναλλαγήν, ὡς ὅταν ἐπὶ συνθέτων ὀνομάτων ἐναλλάξῃ τις τὸ καθωμιλημένον, ὡς παρὰ Σοφοκλεῖ (Fab. inc. 871)

οἱ γὰρ γύνανδροι καὶ λέγειν ἠσκηκότες

ἀντὶ τοῦ οἱ ἀνδρόγυνοι.

ιᾱ. κατὰ διαίρεσιν, ὡς εἴ τις τὸ σύνθετον καταδιέλοι ὡς παρὰ τῷ ποιητῇ (X 383) *ἀκρόπολιν "πόλιν ἄκρην."*

ιβ̄. πεποιημένον, ὡς τὸ "τετριγῶτας" (B 314) καὶ "κελαρύζει" (Φ 261) καὶ "λάψοντες γλώσσῃσι" (Π 161).[74]

This doctrine is vastly different from the wary and even

---

[73] The *παρονομάζειν* which yields this *παρονομασία* is not a compound of *ὀνομάζειν*, but is formed immediately from the phrase *παρ' ὄνομα*. It is equivalent to *παρ' ὄνομα ποιεῖν* or *παρ' ὄνομα λέγειν* "to fashion from an (existing) word." Dion. Th. (Uhlig p. 29) *παρώνυμον δέ ἐστι τὸ παρ' ὄνομα ποιηθέν*: Arist. 1228 a 36 *ὁ θρασὺς παρὰ τὸ θράσος λέγεται παρωνύμως*. It is almost equivalent to *παρωνυμίάζειν*, as its derivative *παρονομασία* is to *παρωνυμία*. The meaning here cannot be better given than by Demetr. *περὶ ἑρμ.* 97, who speaks of a man fashioning for himself new words from existing words—*παρὰ τὰ κείμενα παρονομάζοντα αὐτὸν οἷον ὡς τὸν σκαφίτην τις ἔφη τὸν τὴν σκάφην ἐρέσσοντα, καὶ Ἀριστοτέλης τὸν αὐτίτην, οἷον τὸν μόνον αὐτὸν ὄντα*. Directly afterwards he uses *παραποιεῖν* of *ἠλέλιξαν*, which he regards as Xenophon's own formation from *ἐλελεῦ — τὴν τοῦ ἐλελεῦ ἀναβόησιν παραποιήσας*, cp. sch. N 1264 *θρανσάντυγες*: — *Εὐφρόνιος παρὰ Ξενοκλεῖ φησιν εἶναι τὸ χρυσάμπυκες ‹καὶ› παραπεποιῆσθαι τοῦτο.*

[74] 8 740 = 3 196. The terminology for this trope is by no means constant, some preferring to make *ὀνοματοποιΐα* the specific term and *πεποιημένον* the general. This tradition is followed by Cocondrius (8 783 = 3 231), who also has quite different names for the species of his *πεποιημένον*, as far as he analyses it at all. He recognises these species—(1) *μετονομασία = ὀν. κατ' ἀναλογίαν*. (2) *μετατύπωσις = ὀν. κατὰ διαίρεσιν*. (3) *μετασχηματισμός*, e.g. Πηνελόπεια for Πηνελόπη, *ἕσπερος* for *ἑσπέρα*, Βριάρεως for Βριάρης. There does not seem to be much appropriateness in *μετονομασία*, but both *μετασχηματισμός* (reshaping) and *μετατύπωσις* (recasting) are capital terms. The former name may be implied at Av 184 *ἐκ τοῦ πόλου τούτου κεκλήσεται πόλις*: —*ἔπαιξε παρὰ τὸ πόλος σχηματίσας τὴν πόλιν*, which perhaps means that for the nonce *πόλις* is *ὡς ἐν κωμῳδίᾳ* a modification of *πόλος*. Another name for Tryphon's *διαίρεσις* and Cocondrius' *μετατύπωσις* is *διάλυσις*—sch. Hom. Z 88 *ἐν πόλει ἄκρη*: — *διάλυσις ἢ μετατύπωσις ὁ τρόπος*: Eustath. 626 49 *ὅτι διάλυσις ἢ μετατύπωσις λέγεται τοῖς παλαιοῖς τὸ ἐν πόλει ἄκρῃ ληφθὲν ἀντὶ συνθέτου ὀνόματος τοῦ ἀκροπόλει.*

sceptical statement in the Poetics.[75] The point of view is different and the terms differ with it.

It is the worst of grammatica that it rides a hobby-horse to death. One could wish a dozen or two of these TROPES dropt out of the catalogue. There must always have been those[76] to whom *ὀνοματοποιΐα* was no poetical TROPE at all, but a thing present everywhere in language, in the speech of the vulgar just as exuberant and triumphant as in the best poetry. But fettered by the irons of their tradition the *γραμματικοί* had to take it for a TROPE; then they made of it the most grotesque of monstrosities. As they held that in METAPHOR and in SYNECDOCHE a poet dealt with the current significations of words in a way which made the old seem new, so they conceived that in ONOMATOPOEIA he recast the current words themselves at his pleasure, taking them to pieces and putting them together again in new shapes. Sometimes in lieu of words the stuff he chose to mould was the elements of speech itself out of which he would create to serve a purpose or to gratify a whim utterances so packed with meaning that in them, as in the writing on the wall, each syllable should represent a thought and every letter a word.

If in room of a few fragments the book of a certain Antiphon of Rhamnus[77] had been preserved whole, in which he gave recipes for *ὀνοματοποίησις*, the theories of the *γραμματικοί* would perhaps be clearer than they are. It is Antiphon whom Galen[78] follows when he attaches to *ὀνοματοποιΐα* a very

[75] c. 21 = 1457 b 33 *πεποιημένον δέ ἐστιν ὃ ὅλως μὴ καλούμενον ὑπό τινων αὐτὸς τίθεται ὁ ποιητής—δοκεῖ γὰρ ἔνια εἶναι τοιαῦτα—οἷον τὰ κέρατα ἔρυγας καὶ τὸν ἱερέα ἀρητῆρα*: and in respect to compounding, 1457 a 31 *ὀνόματος δὲ εἴδη τὸ μὲν ἁπλοῦν—ἁπλοῦν δὲ λέγω ὃ μὴ ἐκ σημαινόντων σύγκειται, οἷον γῆ—τὸ δὲ διπλοῦν· τούτου δὲ τὸ μὲν ἐκ σημαίνοντος [καὶ ἀσήμου]—πλὴν οὐκ ἐν τῷ ὀνόματι σημαίνοντος—καὶ ἀσήμου, τὸ δὲ ἐκ σημαινόντων σύγκειται· εἴη δ' ἂν καὶ τριπλοῦν καὶ τετραπλοῦν ὄνομα καὶ πολλαπλοῦν, οἷον τὰ πολλὰ τῶν †μεγαλιωτῶν† Ἑρμοκαϊκόξανθος*: where Diels' restoration from the Arabic gains, if Μασσαλιωτῶν be made part of the citation and held to have been preceded by *μετὰ γέλωτος* (cp. 1177 a 4) with or without *οἷον*, ΤΩΝ ΜΕΤΑ<ΓΕΛΩΤΟCΟΙΟΝΜΑCCΑ>ΛΙΩ ΤΩΝ.

[76] Such was Demetrius, the author of the *περὶ ἑρμ.*, e.g. 96 *στοχαστέον τοῦ σαφοῦς ἐν τῷ ποιουμένῳ ὀνόματι καὶ συνήθους*. Demetr. seems to have conceived on the one hand of language expressing itself instinctively and unconsciously (*ἡ συνήθεια*), and on the other of language as manipulated for certain ends. The artist in words had better be guided by his unknown brethren, who are never at a loss for a new compound (91 : 275) or the best name for a thing (95) or for a metaphor (86). They are always right (86), inasmuch as their art is nature (87); whereas even poets go wrong (98).

[77] For the controversy concerning this Antiphon—with which I am not concerned—see Susemihl Alexandr Lit ii. 451.

[78] 19 66—*ὅτι δὲ καὶ αὐτὸς ἕκαστος τῶν περὶ λόγους ἐχόντων ἠξίου ποιεῖν ὀνόματα καινὰ δῆλοί μὲν καὶ Ἀντιφῶν ἱκανῶς ὅς γ' ὅπως αὐτὰ ποιητέον ἐκδιδάσκει, δῆλοῖ δὲ*

comprehensive meaning, including in it much that the common tradition preferred to regard as cases of SYNECDOCHE and even of METAPHOR. He therefore admits into his catalogue of Hippocratean *γλῶτται* not only *γλῶτται* proper, "but the *names* that Hippocrates *made* in a way of his own by removing them from their *current* acceptation" (i.e. by metaphor) "or by investing them with a new form" (i.e. by *μετασχηματισμός*, e.g. *ἀποπαλλήσεως* for *ἀποπάλσεως*) "or by modifying their meaning in some degree" (i.e. by synecdoche, metonymy, etc.).[79]

Nor is Galen, or rather Antiphon, alone in this view. It is found not unfrequently elsewhere,[80] often enough to make it clear that certain commentators followed it. So far, however, as the scholia of the ravennas go, I can discover no evidence for its adoption by the scholiasts upon Aristophanes. For them a word new made may, like any other, fall under METAPHOR, or SYNECDOCHE, or some other TROPE—there are cases in abundance—but the mere employing of an existing word *κατὰ μεταφοράν, κατὰ συνεκδοχήν, κατὰ τὰ ἄλλα* is not designated *ὀνοματοποίησις*.

Of the seven species recognised by the textbook-maker two

καὶ αὐτὸς οὗτος ὁ Ἀριστοφάνης ἐν ταὐτῷ δράματι (i.e. *ἐν Δαιταλεῦσιν*) *διὰ τῶνδε—*

ἀλλ' εἰ σορέλλη καὶ μύρον καὶ ταινίαι.

εἶτα ὁ πρεσβύτης ἐπισκώπτων

ἰδού, σορέλλη· τοῦτο παρὰ Λυσιστράτου.

πάλιν δ' αὐτῷ τοῦ ἀκολάστου υἱέως εἰπόντος

ἢ μὴν ἴσως σου καταπλιγήσῃ τῷ χρόνῳ,

καὶ τοῦτο <τὸ> τοῦ υἱοῦ ὁ πρεσβύτης ἐπισκώπτων ἐρεῖ

τὸ καταπλιγήσῃ τοῦτο παρὰ τῶν ῥητόρων. εἶτ' αὖθις ἐκείνου φάντος

ἀποβύσεταί σοι ταῦτά πη τὰ ῥήματα,

πάλιν ὁ πρεσβύτης καὶ ταῦτα σκώπτει·

παρ' Ἀλκιβιάδου τοῦτο ταποβύσεται.

καὶ μέν γε καὶ ὁ υἱὸς οὐδέπω πανόμενος οὐδ' αἰδούμενος τὸν γέροντά φησι

τί ὑποτεκμαίρῃ καὶ κακῶς ἄνδρας λέγεις καλοκἀγαθεῖν ἀσκοῦντας ;

εἶτα ὁ πρεσβύτης

οἰμ', ὦ Θρασύμαχε,

τίς τοῦτο τῶν ξυνηγόρων τερθρεύεται ;

[79] Galen 19 65 *ὁ λόγος ὅδε σύγκειται περιέχων οὐ μόνον ὅσα τοῖς ἄλλοις παλαιοῖς ὑπάρχοντα συνήθη τῶν ὀνομάτων οὐκέτ' ἔστιν ἐν ἔθει νῦν, ἀλλὰ καὶ ὅσα κατά τινα τρόπον ἴδιον αὐτὸς ἐποίησεν ὁ Ἱπποκράτης ἢ μετενεγκὼν ἀπὸ τοῦ συνήθους ἢ σχῆμα περιθεὶς ἕτερον ἢ τὸ σημαῖνον ὑπαλλάξας. ὅτι γὰρ ἐποίουν οἱ παλαιοὶ πολλὰ τῶν ὀνομάτων αὐτοὶ δέδεικται μὲν ἱκανῶς καὶ πρὸς Ἐρατοσθένους ἐν τοῖς περὶ ἀρχαίας κωμῳδίας, δείξαιμι δ' ἂν σοι κἀγὼ νῦν διὰ βραχέων . . . οἷον μέν τι ἡ γλῶττά ἐστιν, οἷον δέ τι καὶ τὸ παραπλήσιον αὐτῇ, τὸ γεγονὸς ὑπό τινος τῶν παλαιῶν.*

[80] Demetr. *περὶ ἑρμ.* 97 *ποιητέον . . . τὰ μὴ ὠνομασμένα οἷον ὁ τὰ τύμπανα καὶ τἄλλα τῶν μαλθακῶν ὀργανα κιναιδίας* (effeminations) *εἰπών*—which is merely a case of synecdoche: Phot. *ἀδηφάγοι τριήρεις* :—*αἱ μεγάλαι οὕτω ἐλέγοντο ἢ ἔχουσαι τὰ πληρώματα ἐντελῆ· καὶ ἀδηφάγα ἄρματα τὰ μεγάλα καὶ τέλεια· καὶ ἐστι πεποιημένον ἀπὸ τοῦ ἄδην ἐσθίειν ἤτοι δαψιλῶς.* Harpocrat. who quotes *ἀδηφ. τριήρεις* from Lysias sees in it a metaphor merely; but that this is not the view of the authority whom Photius follows is plain from his nomenclature, which has its counterpart in another place where he asserts *ὀνοματοπ. κατὰ σύνθεσιν* for Demosthenes :—*ἐωλοκρασία* :—*ἔθος ἦν τοῖς νέοις . . . ἐγὼ δὲ μᾶλλον νομίζω πεποιῆσθαι τὸ ὄνομα ὑπὸ τοῦ ῥήτορος ἀπὸ τῶν ἐώλων, ἃ ἐστιν ἀρχαῖα, ὅτι πράγματα ἀρχαῖα συγκεράσας κατηγόρει ὁ Αἰσχίνης.*

take at times singular shapes, and the notes which deal with them reopen a lumber-room of crazy and discredited speculations.

The other day I was startled in church by the first words from the preacher in which he said that his hearers could only understand the Beatitudes if they knew the full etymological significance of the word "blessed." "The word blessed," he explained, "etymologically considered, signifies 'superior to the freaks of fortune, and exempt from the fear of death.'" By the time the sermon was ended, the puzzle was solved, but without further help from the preacher. Doric Greek was the speech of creation, and *μακάριος* had become "beatus" and "blessed" at Babel. Made from *μά* not, and *κάρ* fate, death, *μακάριος* denoted just what the preacher said.[81]

I have told this, because few will credit now how sympathetically even sound and sensible minds ignorant of science accept etymologies created by phantasy, or how tenacious was the grasp which such etymologies kept upon grammarians for centuries. These whimsicalities were part and parcel of the stock of Greek scholastic erudition, and as taught a generation ago in Public Schools, perhaps taught still in secluded places, derive from it.

Looking at language from this point it is not surprising that the Greeks held *ὀνοματοποιΐα* to be a TROPE or expended ingenuity in discovering the onomatopoetic intentions of their poets. When Hecuba in Euripides tells her dream—*εἶδον γὰρ* **ΒΑΛΙΑΝ** *ἔλαφον λύκου αἵμονι χαλᾷ σφαζομέναν κτέ*, there is a question how she pronounced **ΒΑΛΙΑΝ**. If she said *βαλιάν*, she merely used *τὸ καθωμιλημένον*, but if she said *βαλίαν*, then by virtue of the TROPE *ὀν. κατ' ἐτυμολογίαν* she made good the sense of "fleet"—*παρὰ τὸ λίαν βαίνειν*.[82] In the Clouds (830) Socrates, some thought, was called **ὁ μήλιος**, because he fought with beasts in Man's soul—*τινὲς ἐδέξαντο τὸν τὰς τῶν εἰσιόντων ψυχὰς ὀξύνοντα <τὰς> πρὶν εἰσελθεῖν ἠγριωμένας, ἀπὸ μεταφορᾶς τῶν ἀλόγων θηρίων· μῆλα γὰρ τὰ θρέμματα*:

[81] The EM did not wholly confirm my solution — *Μακάριος*:—*ἀπὸ τοῦ κὴρ τοῦ σημαίνοντος τὴν θανατοφόρον μοῖραν γίνεται κατὰ παραγωγὴν κήριος, ὁ τῇ φθορᾷ ὑποπεπτωκώς· καὶ μετὰ τοῦ στερητικοῦ ᾱ, ἀκήριος, ὁ ἐστερημένος τῆς φθορᾶς· καὶ τροπῇ τοῦ ῆ εἰς ᾱ καὶ πλεονασμῷ τοῦ μ̄, μακάριος· μακάριος οὖν ὁ μὴ κηρί, τουτέστι φθορᾷ, ὑποκείμενος.*

[82] Sch. Hec 90 (1) *γράφεται καὶ βαλιά<ν> καὶ βαλία<ν>· διαφέρει δέ· βαλία μὲν γὰρ λέγεται ἡ ταχεῖα παρὰ τὸ λίαν βαίνειν, βαλιὰ δὲ ἡ κατάστικτος καὶ φολιδωτός*: (2) *βαλίαν*:—*τὴν λίαν ἐνεργῇ τῷ βήματι*: (3) *ὀξεῖαν, ἀπὸ τοῦ λίαν βαίνειν κτέ*: (4) *ποικίλην*.

And of course such a metaphor was made possible by *ὀνοματοποιία*.[83] At Eur. Tro 1077

> *μέλει μέλει μοι τάδ' εἰ φρονεῖς ἄναξ*
> *οὐράνιον ἕδρανον ἐπιβεβώς,*
> *αἰθέρα τ' ἐμᾶς πόλεως ὀλομένας.*

Didymus would translate—"Throned, O Lord, in thy seat in heaven, dost thou I ask me, ask me, mark these things, and the fiery doom of Troy?" taking *αἰθήρ* to mean *ἐμπυρισμός*.[84]

It may be said that this last interpretation is just what might be expected from its author, and that the former examples may have run down Byzantine conduits; but there is excellent testimony that from early times some scholars accepted unreservedly the doctrine that poets might both invent words and enforce new etymologies upon existing words. In the Oxyrhynchus scholia to Φ the remarker suggests that in the phrase *Ἕκτορι πειρηθῆναι ἀντιβίην* (225) the dative is a token that Homer used *πειρηθῆναι* not as the aorist of *πειρᾶσθαι* but as a new formation from *πέρας*, so that the meaning is *ἕως πέρατος ἐξ ἐναντίας Ἕκτορι πολεμῆσαι*.[85] Aristarchus, though in this case there is no question of *ὀνοματοποιία*, could explain *ὀξυθύμια* as *τὰ ξύλα ἀφ' ὧν ἀπάγχονταί τινες, ἀπὸ τοῦ ὀξέως τῷ θυμῷ χρῆσθαι*,[86] and Demetrius, surnamed Ixion, who in the next generation loved to contradict the conclusions of Aristarchus, took *Λαισποδίας* in Av 1569 as a common noun MADE by Aristophanes, or perhaps by Poseidon, from *λαίς* (= *λῆις*, cattle) and *σποδεῖν*, in order to express the meaning—*ὁ ἀκρατὴς περὶ τὰ ἀφροδίσια ὥστε τὰ κτήνη σποδεῖν*.[87]

At the same time, it is the case that in the later commentaries the tendency is more marked to see mysterious meanings lurking in common words, and to point to them as designed by the poet. But the annotators who so speak seldom use a nomenclature sufficiently definite to justify any conclusion respecting their reasons for so speaking. They may refer to

---

[83] Sch. ven.

[84] *αἰθέρα τε πόλεως*:— . . . *ὁ Δίδυμος ἐμπυρισμόν, ἀπὸ τοῦ αἴθεσθαι*, i.e. by *ὀνομ. κατ' ἐτυμολογίαν*. Cp. sch. N 265 *λαμπρός τ' αἰθήρ*:—*ἰδίως τὸ τῆς ἡμέρας φῶς αἰθὴρ καλεῖται, ἀπὸ τοῦ αἴθειν, ὅ ἐστι πυροῦν . . . διόπερ εὐκαίρως ὁ ποιητὴς τῷ ἐπιθέτῳ ἐχρήσατο αἰθέρα λαμπρὸν εἰπών*. Such *εὐκαιρία* Aristotle would call *ἀδολεσχία*.

[85] Cp. ib. 204 *τὸ δ' ἐρεπτόμενοι σκληρῶς ἐπὶ τῶν ἰχθύων κεῖται· ἐπὶ γὰρ τῶν τῇ γλώσσῃ λαμβανόντων ἀπὸ τῆς ἔρας τὸ ἐρέπτεσθαι*—which implies the derivation *ἔρα, ἅπτεσθαι*.

[86] Harpocr. s.v. *ὀξυθύμια*.

[87] Sch. ven.

the TROPE *ὀνοματοποιΐα*, or they may, like the preacher, have had reasons of their own for leaving their statements insecurely established.

All the species of *ὀνοματοποιΐα* save two are well represented in the ravennas. Of the species *κατὰ διαίρεσιν* there would appear to be no clear instance, and of the species *κατ' ἐναλλαγήν* I have observed only one and the relics of a second; but neither of these is of the kind designated in the treatise—Av 538 *κενεβρίων*:—**κατὰ ἐναλλαγὴν τῶν στοιχείων,** *ἀντὶ τοῦ νεκριμέων κτέ*: Ac 1226 *ὀδυρτά*:—**<κατὰ ἐναλλαγὴν τοῦ c̄,** *ὀδύρσα, τουτέστι* Ald> *Θρᾳκική*. In both the annotators certainly intend to mark *ὀνοματοποιΐα*.

Notes on the species *κατ' ἐτυμολογίαν* are common. The textbook example of *εὐλαβής* used not in its ordinary sense, but as if formed anew from *εὖ* and *λαβεῖν* has exact parallels in the following:—

> R 406 *ἐπ' εὐτελείᾳ*:—*ἐπ' εὐδαιμονίᾳ*, **παρὰ** (*πρὸς* MSS.) *τὸ εὖ τελεῖν*: Av 1197 *πεδαρσίου*:—*πετομένου*, **παρὰ** *τὸ ἐκ τοῦ* **πέδου** *αἴρεσθαι*: N 424 *χάος λέγει τὸν ἀέρα* **παρὰ** *τὸ κεχύσθαι*: Av 1218 *χάους*:—*ἀντὶ τοῦ ἀέρος, διὰ τὸ κεχύσθαι εἰς τὸ ἄπλωμα*: L 152 *πλεκοῦν*:—*συνουσιάζειν*, **παρὰ** *τὸ πλέκεσθαι*.

But of course words imagined to have this origin may be annotated as examples of *ἀμφιβολία καθ' ὁμωνυμίαν*, e.g.—

> Av 121 *εὔερον*:—(1) *ἀντὶ τοῦ εὐάερον· τοιαῦτα γὰρ ζητοῦσιν οἱ μετοικιζόμενοι·* ἢ (2) *οἷον, μαλακήν, ἀπὸ μεταφορᾶς τοῦ ἐρίου*: Av 192 *τοῦ χάους*:—*τοῦ ἀέρος* **νῦν** *λέγει*: 1467 *ἀπολιβάξεις*:—(1) *λιβὰς ἡ σταγών, ἧς οὐδὲν ταχύτερον ἐν τῷ πίπτειν·* ἢ (2) *οὐκ εἰς κόρακας, καί, Λιβύην ἀποφθερεῖ*;

This indeed is the more frequent type of note.

There is an instructive comment at Av 1141

> *ὕδωρ δ' ἐφόρουν κάτωθεν ἐς τὸν ἀέρα*
> *οἱ χαραδριοὶ καὶ τἄλλα ποτάμι' ὄρνεα.*

οἱ χαραδριοί:—**ὀνοματοπεποίηται παρὰ** *τὸ ἐν ταῖς χαράδραις διατρίβειν*. The notion would seem to be that the name *χαραδριός* had really nothing to do with *χαραδρά*, but that it suited the poet to suggest that it had. Cp. 79 *τροχίλος*:—**παρὰ**

τὸ τρέχω, ἐπεὶ συνεχῶς ἀντεῖπεν (sc. τρέχω as at 77 : 79). This is differently expressed at 568 ὀρχίλος :—ἐπλάσατο τὸ ὄνομα τοῦ ὄρνιθος. ἐπεὶ κατωφερὴς ὁ Ζεὺς καὶ μοιχός, διὰ τοῦτο ὀρχίλον **παρείληφεν**, διὰ τοὺς ὄρχεις : and differently again at 1155 πελεκᾶντες οἱ . . . ἀπεπελέκησαν κτέ :—**παρὰ** τὸ πελεκᾶν τὰ ξύλα τῷ ὀνόματι τοῦ ὄρνιθος πιθανῶς **παίζων** ἐχρήσατο. In other words, an etymology may be hinted at for a comic purpose—Av 181 :—

> ὅτι δὲ πολεῖται τοῦτο καὶ διέρχεται
> ἅπαντα διὰ τούτου καλεῖται νῦν πόλος.
> ἦν δ' οἰκίσητε τοῦτο καὶ φάρξηθ' ἅπαξ,
> ἐκ τοῦ πόλου τούτου κεκλήσεται πόλις.

On 181 (but referring no doubt to the whole passage) is the note—**ὑπετυμολογεῖν** βούλεται τὸ πόλις (τὸν πόλον MSS.) : and at 184, where the effect might now be signalled by writing πόλ—ις, there is the note—**ἔπαιξε, παρὰ** τὸ πόλος **σχηματίσας** τὴν πόλιν (see supra p. 239, n. 74). As in this case, so at T 567 ἀλλ' ἐκποκιῶ σου τὰς ποκάδας : a play upon words is annotated as ὀνοματοποιΐα, viz.—ὅτι **παρετυμολογεῖ** τὸν πόκον, οὐ κακῶς.

In the older commentaries like those to the Birds and the Frogs this method of interpretation is sanely conducted. There is nothing outrageous in saying that at Av 1197 a comic effect was produced by so using πεδαρσίου as to suggest the derivation ἐκ τοῦ πέδου αἴρεσθαι or that at R 475 πλευμόνων τ' ἀνθάψεται Ταρτησσία μύραινα, the μύραινα was selected in order to call up ideas associated with μύρεσθαι (μύραινα :—**παρὰ** τὸ μύρεσθαι). In truth, the commentators may be right. But the later editors are, like the preacher, wholly absurd.[83] At Pl 435 καπηλίς is used in order to suggest the denotation "wine-adulteress" :—

[83] And more often than not, nasty too—Pl 295 ἀκρατιεῖσθε : —ἀκρατῆ πράσσετε· ἐπεὶ μετὰ τὴν συνουσίαν οἱ τράγοι λείχουσιν αὐτῶν τὰ αἰδοῖα ἐν τῷ ἀκρῷ μέρει : 818 σκοροδίοις ἀποψώμεσθα :— . . . εἴρηται δὲ σκόροδον ἴσως σκαιὸν ῥόδον τι ὄν, παρὰ τὸ σκαιὸν ὄζειν : 699 ἀπέπαρδον :—διὰ τὴν ἀθρόαν τῶν πνευμάτων ἐκπήδησιν κτέ. In these late fellows etymology, metaphor, and allegory are all mixed up together in a complete hash. Thus γρύ in οὐδὲ γρύ (Pl 17) may be a metaphor—τὸ τυχὸν καὶ μικρόλογον, ἐκ μεταφορᾶς τοῦ ὄνυχος **ῥύπου** (γρύ=χρύ). At Eq 355 (ven) (κασαλβάσω τοὺς ἐν Πύλῳ στρατηγούς) κασαλβάσω is an intricate allegory—κασαλβάδες ἑταῖραι εἰσιν αἱ ἀεὶ ἐπὶ τῶν οἰκημάτων ἑστῶσαι γυναῖκες ἐπὶ μισθῷ παρέχουσαι τοῖς βουλομένοις ἑαυτάς· κασαλβάδες δὲ εἴρηνται ἀφ' οὗ ποιοῦσιν· **κα**λοῦσι μὲν γὰρ οὐκ ἔχουσαι ἐραστάς, **σ**οβοῦσι δὲ τοὺς ὄντας, ἵνα **ἄ**λλους καὶ **λάβ**ωσιν· ἐπεὶ οὖν ἱταμῶς καὶ ἀναιδῶς καὶ ὁ Κλέων ἀλλοτρίοις ἐπεπήδησεν εἰκῆ καὶ τῆς ἐπὶ τοῖς κατορθώμασι δόξης αὐτοὺς ἀφείλετο καὶ αἱ ἑταῖραι ἀναίσχυντοι καὶ

ἆρ' ἐστὶν ἡ καπηλὶς ἡκ τῶν γειτόνων
ἢ ταῖς κοτύλαις ἀεί με διαλυμαίνεται;

εἴρηται καπηλὶς **παρὰ** *τὸ* **κακύνειν** *τὸν* **πηλόν**· *πηλὸς δὲ ὁ οἶνος.* When they put Plutus to bed (663)

ἡμῶν δ' ἕκαστος στιβάδα παρεκαττύετο,

the verb *καττύεσθαι* is MADE from *καττύματα*—*ἐκαττύετο*:—*ἀντὶ τοῦ ἠὐτρεπίζετο ἀπὸ τῶν καττυμάτων· καττύματα δὲ λέγονται οἱ μικροὶ ἱμάντες οἱ ἐριμμένοι ἐπὶ τῆς κόπρου· λέγει οὖν "ἐκ μικρῶν καὶ φαύλων τὴν στιβάδα ἠὐτρεπίζομεν."* At N 438

ἡ γὰρ ἀνάγκη με πιέζει
διὰ τοὺς ἵππους τοὺς κοππατίας

Socrates means more than might be thought — *τοὺς κοππατίας*:—*<τοὺς> μετὰ τοῦ χαράγματος καὶ τοὺς ἐκκεκοφότας αὐτοῦ τὴν οὐσίαν δηλοῖ.* At Pa 29

ἀλλ' εἰ πέπαυται τῆς ἐδωδῆς σκέψομαι·

the *ἐδωδῆς* is meant to suggest *ὀδωδῆς* — *ἐδωδῆς*:—**παρὰ τὸ** *ὀδωδέναι ἐχρήσατο.*

To the species *κατ' ἀναλογίαν* belong all adscripts like these:—

Av 1695 *ἐγγλωττογαστόρων*:—**παρὰ** *τὸ ἐγχειρογάστορες* **πεποίηται**: T 393 *οἰνοπίπας*:—*ὁ Σύμμαχός φησι* **παρὰ** *τὸ πιπίζειν τὸν οἶνον· ἐγὼ δὲ οὐχ ὁρῶ τὸ πιπίζειν . . . · ἄμεινον οὖν·* **ὥσπερ** *παιδοπίπης λέγεται,* **οὕτω καὶ** *οἰνοπίπης*: Pl 970 *συκοφάντρια*:—**ὡς** *πανδοκεύτρια,* **οὕτω καὶ** *συκοφάντρια*: T 220 *ξυροδόκης*:—**παρὰ** *τὸ δουροδόκης*: 1031 *ψηφοθήκην*:—**παρὰ** *τὸ ξιφοθήκην.*

The next species, *κατὰ παρονομασίαν*, is not particularly well explained in the textbook; but there can be no doubt that the correct meaning is that stated on p. 239 n. 73. It is then easily distinguished from the species *κατ' ἐτυμολογίαν* and *κατ' ἀναλογίαν*, though a modern must think of analogy in reference

---

ἀναιδεῖς ἐπιπηδῶσι τοῖς ἐρασταῖς, εἰκότως ὁ ποιητὴς τῇ λέξει ταύτῃ ἐχρήσατο.

These, I believe, all represent the late notions of *ὀνοματοποιΐα κατ' ἐτυμολογίαν*, although it is only now and then that the *κατ' ἐτυμολογίαν* is expressed with the *λέγεται, εἴρηται, λέγουσι* etc., e.g. Eur. Phoen 1473 (*οἱ μὲν Διὸς τρόπαιον ἱστασαν βρέτας*)—*βρέτας*:—*λέγεται κατ' ἐτυμολογίαν βροτῶν εἰκελον.*

to formations like *χρυσώ* and *μελλώ*. There are very few certain examples in the ravennas:—

> Pa 190 *Τρυγαῖος*:—**παρὰ** *τὸ τρυγᾶν* **πεποίηται**, *ἅρμοζον γεωργῷ*: R 427 *ἀναφλύστιος*:—**ὀνοματοποιεῖ** *τοῦτο πρὸς τὴν μαλακίαν* Κλεισθένους.

The cause of this indigence is not to seek. Most formations of the kind belong to the laughter of comedy, and are annotated not as examples of the TROPE *ὀνοματοποιΐα*, but by *παίζειν* as examples of *γέλως* or *παιδιά*. With the notes containing *παίζειν παρά, πρός*, I am not concerned here, nor would it be safe here to catalogue the notes in which some form of *πλάττειν* or *ἀναπλάττειν* occurs with *ὄνομα*. Now and again in the late commentaries there are signs that there was a trope *ὀν. κατὰ παρονομασίαν* in which *παρονομασίαν* denoted "punning," e.g.:—

> N 710 *δάκνουσί μ' ἐξέρποντες οἱ Κορίνθιοι*:—*ἅμα μὲν ὅτι κατ' ἐκεῖνον τὸν χρόνον ἐπέκειντο αὐτοῖς οἱ Κορίνθιοι, ἅμα δὲ* **παρὰ** *τὸ κόρεις* **πεποίηται** *οἱ Κορίνθιοι· παίζων οὖν* **παρονομάζει** *ἅμα μὲν πρὸς τὸ τῶν κόρεων* **ὄνομα**, *ἅμα δὲ διὰ τὸν πόλεμον κτέ.*

But this is only one more instance of misuse of terms and ignorance of tradition in the editor of the Clouds.

There is in the venetus an informing note at R 990 on *ὀνοματοποιΐα κατὰ σύνθεσιν*:—

> *μαμμάκυθοι*:—*Ἀρίσταρχός φησιν* **ὠνοματοπεποιῆσθαι**. *πῶς οὖν, Δημήτριός φησιν, εἰ* **μὴ συνήθεες** *αὐτοῖς* **τὸ ὄνομα** *οὗ καὶ ὁρᾶμα ὅλον οὕτως ἐπιγέγραπται Μαμμάκυθοι, ὅ τινες Πλάτωνος λέγουσιν;*

This looks as if the whole doctrine of *ὀνοματοποιΐα* as given by Tryphon is Alexandrian doctrine, and if Alexandrian, then almost certainly Athenian. For this species of the TROPE the commonest form of adscript is a metaphrase:—

> R 877 *γνωμοτύπων*:—*τῶν ταῖς γνώμαις ἀλλήλους τυπτόντων*: Av 1096 *ἡλιομανής*:—*ὑφ' ἡλίῳ μανείς· τέρπεται γάρ, καί, ἐπιμαίνεται τῷ ἡλίῳ ὁ τέττιξ*: L 335 *τυφογέροντας*:—*τετυφωμένους γέροντας.*

But other types are not wanting:—

> Av 1468 *στρεψοδικοπανουργίαν*:—**συνέθηκε** *τὴν λέξιν*

παρὰ *τὸ στρεβλὸν ἦθος, καί, συκοφαντικὸν αὐτοῦ καὶ τὴν δίκην καὶ τὴν πανουργίαν*: N 1253 *ἀπολιταργιεῖς*:—*ἀντὶ τοῦ ἀποδραμεῖ, ἀποσκιρτήσεις, ἀπὸ τῆς θύρας*· **ἔνεστι** *δὲ* **ἐν** *τῇ λέξει τὸ* **ἀργόν**, *ὅπερ ἐστὶ τὸ ταχύ, καὶ τὸ* **λίαν** *κτέ*: 1004 *γλισχραντιλογεξεπιτρίπτου*:—**ἐκ** *τοῦ γλισχροῦ καὶ ἀντιλογίαν ἔχοντος καὶ ἐπιτρίπτου* **σύγκειται**, *οἷον τοῦ δυναμένου κτέ*: R 966 *σαλπιγγολογχυπηνάδαι*:—*σάλπιγγας καὶ λόγχας καὶ ὑπήνας ἔχοντες . . .* **εἶπεν** *δὲ* **συνεέτως** *τὸ μὲν ἀπὸ τοῦ πολέμου, τὸ δὲ ἀπὸ τοῦ πώγωνος*: V 220 ven *ἀρχαιομελισιδωνοφρυνιχήρατα*:—*. . .* **πεποίηται** *οὖν ἡ λέξις* **παρὰ** *τὸ ἀρχαῖον καὶ τὸ μέλος καὶ τὸ Σίδων καὶ τὸ Φρύνιχος καὶ τὸ ἐρατόν*· *Ἀρίσταρχος δέ φησι* **γεγενῆσθαι ἀπὸ** *τοῦ μέλι καὶ τῆς Σιδῶνος καὶ τοῦ Φρυνίχου* ‹*καὶ τοῦ ἐρατοῦ*›: R 499 *Ἡρακλειοξανθίαν*:—*αὐτὸς Ξανθίας ἐκαλεῖτο, παραπλήσια δὲ ὅπλα τῶν Ἡρακλέους εἶχεν*· **συμμιγνὺς** *οὖν τὰ δύο* **ὁμοῦ εἶπεν** *Ἡρακλειοξανθίαν*: Av 731 *πλουθυγίειαν*:—**ἔμιξε** *τὰ δύο δι' ἃ μάλιστα οἱ ἄνθρωποι χαίρουσι καὶ δοκοῦσι τὸν βίον ἐπανορθοῦσθαι,* **ἐκ τούτου ἔμφασιν** *εὐδαιμονίας* **ἐμφαίνων.**

This last note is a clear proof that to some commentators *ὀνοματοποιΐα* was indeed a TROPE.

As the number of notes on the last species is remarkably large, so also is the number of notes on the next, viz. *πεποιημένον*. However commonplace a compound may be, however intelligible, it is normally annotated just as metaphor and synecdoche are normally annotated; and precisely the same is true of what are now called onomatopoetic words. The annotators do not ask themselves whether such a word is in common use by everybody. It deserves, they think, to be commented upon merely because it is ONOMATOPOETIC. Their habit is to carry out remorselessly the method of *ἐξήγησις κατὰ τοὺς ἐνυπάρχοντας ποιητικοὺς τρόπους*, nor is it any concern of theirs if the text which they annotate is made not a whit the more intelligible thereby. They have their pupils to think of, and their art to maintain undiminished. It is not their fault if men who know not *γραμματική* expect from it things which it never undertook to provide.

The regular terms in comments of this sort of ONOMATOPOEIA

are *μιμεῖσθαι, μίμησις*, and in metaphrases *ποιὸς ἦχος*.[89] A group of near neighbours in the Birds will serve to illustrate this characteristic phraseology:—

227 *ἰώ, ἰώ, ἰτώ, ἰτώ*:—*ταῦτα δεῖ ὀξυτόνως προφέρεσθαι ὥστε ὀρνέου ἦχον προφαίνεσθαι* **κατὰ μίμησιν**: 235 *τιττυβίζετε*:—**ποιὸν ἦχον** *ἀποτελεῖτε*: 237 *τιό, τιό, κτέ*:—**μιμούμενος** *πάλιν τὴν φωνὴν τῶν ὀρνέων καλεῖ αὐτὰ ὁ Ἔποψ.*

Only one of these is a note upon the TROPE, but others on the TROPE will be found at Av 1521: 1764: Ac 1158: 1230: T 231. Other forms are seen in—

Pl 1082 *διεσπλεκωμένη*:—*τὸ σπλέκωμα ἐπὶ τοῦ συνουσιάζειν τάττουσι·* **τὸν ἦχον** *δὲ* **λέγει** *τὸν γινόμενον ἐν τῇ συνουσίᾳ*: V 704 *ἐπισίζῃ*:—*Λυκόφρων καὶ οἱ περὶ Ἐρατοσθένη τὸ ἐπαφιέναι τοὺς κύνας ἐπισίζειν.* **ἀπὸ τῆς** *ἐπιφθέγξεως οὖν ⟨ἐπισίζειν καὶ τὸ ἐπιρρύξαι ἐφορμῆσαι* **ὁμοίως τῇ φωνῇ** ven⟩.

The later doctors annotate, but in a fashion that often leaves their intention uncertain, e.g.—

Ν 387 *διεκορκορύγησεν*:—*κορκορυγεῖν* **λέγει** *τὸ λαλεῖν τὴν γαστέρα*: 283 *κελαδήματα*:—**ἠχήματα**: 284 *βαρύβρομον*:—*βαρύ***ηχον, διὰ τὸν** *τῶν κυμάτων* **ψόφον.**

ō

περίφρασίς

ἐστι φράσις πλείοσι λέξεσι παριστάνουσα μετ' αὐξήσεως τὸ ὑποκείμενον πρᾶγμα.[90]

Although the examples adduced are jejune and all of a piece,

[89] Demetr. *περὶ ἑρμ.* 94 *τὰ δὲ πεποιημένα ὀνόματα ὁρίζονται μὲν τὰ κατὰ μίμησιν ἐκφερόμενα πάθους ἢ πράγματος, οἷον ὡς τὸ σίζε καὶ τὸ λάπτοντες, ποιεῖ δὲ μάλιστα μεγαλοπρέπειαν διὰ τὸ οἷον ψόφοις ἐοικέναι κτέ.* Plutarch 16 *τῶν τοίνυν τρόπων ὀνοματοποιΐα καὶ πάνυ σύνηθές ἐστιν αὐτῷ· οἶδε γὰρ καὶ τὴν παλαιὰν ἀρχὴν τῶν ὀνομάτων ὅτι οἱ πρῶτοι τὰ πράγματα ὀνομάσαντες πολλὰ ἀπὸ τοῦ συμβεβηκότος προσηγόρευσαν καὶ τὰς ἐνάρθρους φωνὰς τοῖς ἐγγράμμασιν ἐξετύπωσαν· ὡς τὸ φυσᾶν καὶ τὸ πρίζειν καὶ τὸ μυκᾶσθαι καὶ τὸ βροντᾶν καὶ τὰ τούτοις ὅμοια· ὅθεν καὶ αὐτὸς ἐποίησέν τινα ὀνόματα οὐκ ὄντα πρότερον πρὸς τὰ σημαινόμενα τυπώσας, οἷον τὸν δοῦπον καὶ τὸν ἄραβον καὶ τὸν βόμβον καὶ τὸ ῥόχθει καὶ τὸ ἀνέβραχε καὶ τὸ σίζε καὶ τὰ τοιαῦτα.* The grammatici annotating these things in Homer for this reason annotated some of them elsewhere, though they had become normal Greek words used by all and sundry.

[90] 8 742=3 197. The examples given are Ποσειδάωνος *σθένος*=*ὁ Ποσειδῶν*: *βίη Ἡρακληείη* (Λ 690), Πριάμοιο *βίη* (Γ 105), *μένος Ἀτρεΐδαο* (Λ 268), *τῆς* Τηλεμάχοιο (β 409), Πατροκλῆος *λάσιον κῆρ* (Π 554).

yet the μετ' αὐξήσεως of the definition attests perhaps that the definer would not himself have refused to enlarge the compass of periphrasis, as the rhetors do when engaged in their perpetual task of converting TROPES into FIGURES.[91]

In its more meagre forms περίφρασις touches ἀντονομασία, and in its richer forms αὔξησις and ἔμφασις, and certain kinds of synecdoche like "candidior postquam tondenti barba cadebat." It is designated by name several times in the ravennas:—

N 596 Κυνθίαν ὑψικέρατα πέτραν:—**περιφραστικῶς,** τὴν Κύνθον: Av 17 τὸν μὲν Θαρρελείδου τουτονὶ κολοιόν:— . . . μήποτε οὖν **κατὰ περίφρασιν** εἴρηται Θαρρελείδου κολοιὸν ἐν ἴσῳ τῷ Θαρρελείδην ὅς ἐστι κολοιός: Ac 322 (in a note on ὀνοματοπ.) Ἀχαρνηΐδαι:—τὴν Ὁμηρικὴν **περίφρασιν** πολιτικῶς μιμεῖται "υἷες Ἀχαιῶν" ἐν μιᾷ λέξει προενεγκάμενος τὸ ὄνομα ὅλον, Ἀχαρνέων παῖδες.

But although this TROPE is seldom named, there are multitudinous notes upon it, almost all of them unnecessary except in the judgment of men who practised an art that required from them a minute attention to certain tabulated elements of speech. Nothing escapes the eyes of these doctors:—

οἰνάνθας γάνος ἀμπέλου:— ὁ οἶνος: ὅθεν αἱ τριήρεις αἱ καλαί:— ἐξ Ἀθηνῶν: τὴν λίθον τὴν καλὴν τὴν διαφανῆ:—τὸν κρύσταλλον: ἀθαλάττωτος κἀσαλαμίνιος ὤν:—μὴ ὢν ναυτικός: λῦσον νόμους ἱερῶν ὕμνων:—ἀντὶ τοῦ ᾆσον: ὄμμ' αἰθέρος:—τὸν ἥλιον λέγει: ὅπουπερ ἐμβραχύ εἰσιν θεαταὶ καὶ τραγῳδικοὶ χοροί:— ἀντὶ τοῦ ἐν ὅλοις αὐτοῦ τοῖς δράμασι: αἱ φαυλότεραι καὶ σιμότεραι:—αἱ ἄμορφοι: γῆς ἀρότροις ῥήξας δάπεδον καρπὸν Δηοῦς θερίσασθαι:— ἀντὶ τοῦ γεωργίας ἐπιμελεῖσθαι: οὐ

[91] Tiberius περὶ σχημ. (W 8 564=S 3 75) only repeats the teaching of the schools when he says that by this term is described what takes place ὅταν τῆς ἁπλῆς καὶ εὐθείας γινομένης ἑρμηνείας εὐτελοῦς οὔσης μεταβαλόντες κόσμου ἕνεκα ἢ πάθους ἢ μεγαλοπρεπείας ἄλλοις ὀνόμασι καὶ πλείοσι τῶν κυρίων καὶ ἀναγκαίων τὸ πρᾶγμα ἑρμηνεύσωμεν, e.g. ὦ παῖ Κλεινίου (Plat. Alc 1 103 A): ὕπνον ἠροῦντο (Thuc. 3 49): ἠτίμωται τῇ ῥύμῃ τῆς ὀργῆς καὶ τῆς ὕβρεως τῆς Μειδίου, which is preferred, he says, πάθους ἕνεκα καὶ ἀξιώσεως to the simple ἠτίμωται ὑπὸ Μειδίου (Dem. 21 99): ἐνέσκηψεν ἡ θεὸς θήλειαν νόσον (Hdt. 1 105). Why some regarded περίφρασις as a case of (rhetorical) πλεονασμός and why Tryphon inserts μετ' αὐξήσεως in his definition is made clear by the author of the περὶ ὕψους (28=196), more particularly in his characteristic glorification of the commonplace sentence in Xenophon πόνον δὲ τοῦ ζῆν ἡδέως ἡγεμόνα νομίζετε· κάλλιστον δὲ πάντων καὶ πολεμικώτατον κτῆμα εἰς τὰς ψυχὰς συγκεκόμισθε κτέ.

κατορύξεις κἀπιφορήσεις τῆς γῆς πολλὴν κἀπιφυτεύσεις ἔρπυλλον ἄνω καὶ μύρον ἐπιχεῖς:—*ἀντὶ τοῦ οὐ συγχώσεις καὶ ἀποκρύψεις*: *ἰκτῖνος δ' αὖ μετὰ ταῦτα φανεὶς ἑτέραν ὥραν ἀποφαίνει ἡνίκα πεκτεῖν ὥρα προβάτων πόκον ἠρινόν*:—*ἀντὶ τοῦ ἔαρος φαίνεται ἰκτῖνος ὅτε κουριεύεται τὰ πρόβατα.*

Once one of the annotators discovers humour saying of Av 693–699 *ἡ ὅλη σύστασις ὅτι ἐκ τοῦ πτερωτοῦ Ἔρωτος τὰ ὄρνεά ἐστι.* There may be humour too in the summation of T 735–738 by *ὦ μέθυσοι.* Stript of comic amplification and of circumlocution *γέλωτος ἕνεκα,* the four lines of text are exactly rendered by the summary, "What tipplers women are!"

It is certain that all the commentators contemplated both forms of PERIPHRASE, the RHETORICAL no less than the GRAMMATICAL. The normal type of note is a metaphrase, introduced, if introduced at all, by *ἀντὶ τοῦ* (very rarely by *οἷον*). Only now and again is the person using the phrase said to mean this or that—

R 472 Κωκυτοῦ *περίδρομοι κύνες*:— . . . *λέγει δὲ τὰς Ἐρινύας.*

i

ἀναστροφή

ἐστι λέξις ἣν ἐχρῆν προηγεῖσθαι δευτέραν ἔχουσα τάξιν· γίνεται δὲ ἤτοι ὀνόματος ἢ προθέσεως ἢ ἐπιρρήματος μετακίνησις·—ἐπὶ ὀνόματος μέν, οἷον (A 11)

οὕνεκα τὸν Χρύσην ἀτίμησε' (sic) **ἀρητῆρα**
Ἀτρεΐδης.

τὸ γὰρ ἐξῆς τὸν ἀρητῆρα Χρύσην. ἐπὶ δὲ προθέσεως, οἷον (A 162)

ᾧ ἔπι πόλλ' ἐμόγησα.

ἀντὶ τοῦ ἐφ' ᾧ· καὶ "Ἰθάκῃ ἔνι" (δ 555) **ἀντὶ τοῦ ἐν Ἰθάκῃ. ἐπὶ δὲ ἐπιρρήματος, οἷον "ὄρνιθες ὣς"** (Γ 2), **"βόες ὣς"** (Λ 172).

This is one of the things of which Aristotle says—*διὰ τὸ μὴ εἶναι ἐν τοῖς κυρίοις ποιεῖ τὸ μὴ ἰδιωτικὸν ἐν τῇ λέξει ἅπαντα τὰ τοιαῦτα.*

ANASTROPHE is an unsubstantial TROPE scarcely meriting attention except for the odd point of view from which *τὸν Χρύσην ἀρητῆρα* and the like were held to stand for *τὸν ἀρητῆρα Χρύσην* etc., just as *εἰρήνης ὕπερ* stood for *ὑπὲρ εἰρήνης.*

The textbook indicates that notes upon it may be introduced by *τὸ ἑξῆς* or by *ἀντὶ τοῦ*, and therefore also they may take the form of a simple metaphrase giving the common order, e.g. Soph. Tr 708 *ἧς ἔθνησχ' ὕπο* :—*ὑφ' ἧς*. Now and then the note begins with *ἀναστρεπτέον* with or without *τὴν λέξιν*.[92]

There are naturally very few notes upon ANASTROPHE in the ravennas, nor are there any in which either the name itself or *ἀναστρεπτέον* occurs.[93]

ια

ὑπερβατόν

ἐστι λέξις μετακεκινημένη ἀπὸ τῆς ἰδίας τάξεως· γίνεται δὲ ὑπερβατὸν ἐν εἴδεσι δυσίν· ἢ γὰρ ἐν λόγῳ ἢ ἐν λέξει·—ἐν λέξει μέν, οἷον "κατὰ ταῦρον ἐδηδώς" (P 542) **ἀντὶ τοῦ κατεδηδώς· ἐν λόγῳ δέ, οἷον** (B 333)

> **ὡς ἔφατ', Ἀργεῖοι δὲ μέγ' ἴαχον—ἀμφὶ δὲ νῆες**
> **σμερδαλέον κονάβησαν ἀϋσάντων ὑπ' Ἀχαιῶν—**
> **μῦθον ἀγασσάμενοι Διομήδεος ἱπποδάμοιο.**[94]

διαφέρει δὲ τῆς ἀναστροφῆς ὅτι ἡ μὲν τὰ τελευταῖα τοῖς πρώτοις συνάπτει, τὸ δὲ τὰ τελευταῖα ἐπὶ τὰ πρῶτα ἀνάγει.[95]

In the ravennas *ὑπερβατόν* is named five times :—

(1) *ἐν λέξει*. Pl 259 (*σὺ δ' ἀξιοῖς*) *ἴσως* (*με*) *θεῖν* (*πρὶν ταῦτα καὶ φράσαι μοι*) :—*ἐξ ἴσου σοι τρέχειν· τὸ δὲ λοιπὸν* **ἐν ὑπερβατῷ**· *καίτοι γε ἐξῆν εἰπεῖν "καὶ ταῦτα πρὶν φράσαι μοι."*

(2) a mistaken case of *ἐν λόγῳ*. N 1221

> *ἀλλὰ καλοῦμαι Στρεψιάδην : τίς οὗτοσί ;*
> *: ἐς τὴν ἕνην τε καὶ νέαν.*

:—**ὑπερβατόν**—*καλοῦμαι εἰς τὴν ἕ. τ. κ. ν.*

(3) *ἐν λόγῳ*. Ac 990—

> *ὡς καλὸν ἔχουσα τὸ πρόσωπον ἄρ' ἐλάνθανες—*
> *πῶς ἂν ἐμὲ καὶ σέ τις Ἔρως ξυναγάγοι λαβών ;—*
> *ὥσπερ ὁ γεγραμμένος ἔχων στέφανον ἀνθέμων.*

:— . . . **ὁ οὖν νοῦς δι' ὑπερβατοῦ**· *ἐλάνθανές με οὕτως εὐειδὴς οὖσα ὡς ὁ γεγραμμένος Ἔρως.*

---

[92] Sch. Eur. Or 1378 *πόντον ὠκεανὸν δν κτέ* :—*ἀναστρεπτέον τὴν λέξιν, τουτέστιν, δν ὠκεανός.* This can also be used of cases of *πρωθύστερον* : ib. 686.

[93] See Pl 512 : 1081 : N 865 : 1030.

[94] A contamination of B 333 with H 404 in order to show that even in a textbook a *γραμματικός* quoted Homer from memory.

[95] 8 743 = 3 197.

(4) *ἐν λόγῳ.* Ac 1093 *ὀρχηστρίδες τὰ φίλταθ' Ἁρμοδίου καλαί*:—**ὑπερβατόν ἐστιν**· *ὀρχηστρίδες πάρεισιν καλαὶ καὶ τὰ φίλτατα τοῦ Ἁρμοδίου, τουτέστιν, τὰ εἰς Ἁρμόδιον σκολιὰ ᾄσματα.*

(5) *ἐν λέξει.* Ec 105—

τούτου γέ τοι νὴ τὴν ἐπιοῦσαν ἡμέραν
τόλμημα τολμῶμεν τοσοῦτον οὕνεκα
ἢν πως παραλαβεῖν τῆς πόλεως τὰ πράγματα κτέ.

:—**τὸ δὲ ἑξῆς ὑπερβατόν**· *τούτου γέ τοι ἕνεκα τοσοῦτον τολμ. νὴ τ. ἐ. ἡ. ἢν πως π.*

These notes are useful. First, there is the oddity in annotation, quite in keeping with other oddities in this commentary, at N 1221. There is no *ὑπερβατόν* at this place. It is the *τίς οὑτοσί*; which might have been remarked on—either as being *διὰ μέσου* or *ἔξωθεν τοῦ λόγου*, or better, as being an interruption by another speaker. It has been pointed out already (p. 177 supra) that owing to the want of an elastic system of punctuation interpreters of Greek authors used to indicate how the words in a complicated sentence ran. They either gave the skeleton of the sentence or marked in some other way how it hung together. The terms used in such notes were for the most part used also in annotating HYPERBATON. This may have engendered the notion that wherever an ORDER was called for, there was also a case of HYPERBATON. School jargon has many absurdities not a whit better than *τὸ ὑπερβατὸν οὕτως* in this note to the Clouds. That to later annotators the ORDER could be designated *ὑπερβατόν* is evident also from (5).[96]

In (3) it is doubtful how *δι' ὑπερβατοῦ* should be rendered—"the sense is got by hyperbaton," or "the sense consists in hyperbaton." Either meaning is possible in late Greek, and either may be confirmed by other expressions. The former is of a piece with *νοητέον οὕτως* at R 340—*ἔγειρε φλογέος λαμπάδας ἐν χερσὶ γὰρ ἥκεις τινάσσων, Ἴακχ' ὦ Ἴακχε, νυκτέρου τελετῆς φωσφόρος ἀστήρ*:—*νοητέον οὕτως· ἔγειρε φ. λ. ἐν χ. τ. ἥκεις γὰρ ν. τ. φ. ἀ.* "The sense consists in hyperbaton" has its

[96] For *ὑπερβατόν* used just like *τὸ ἑξῆς* see sch. Eur. Andr 1188 *μήποτε σῶν λεχέων τὸ δυσώνυμον ὤφελ' ἐμὸν γένος εἰς τέκνα καὶ δόμον ἀμφιβαλέσθαι Ἑρμιόνας Ἀΐδαν ἐπί σοι, τέκνον*:—*τὸ ὑπ. οὕτως*: *ὦ τέκνον ἐμόν, μ. ὦ. τ. δ. γ. ἐ. ἀμφ. κατά σον Ἀΐδην ἕνεκα λεχ. σου.*

analogue in *ἔστιν οὖν τὸ νόημα ὑπερβατόν* (ven Eq 814), and is implied in such phrases as *τὸ ἑξῆς οὕτως τοῦ νοήματος* (sch. Aesch. Cho 693), *τὸ ἑξῆς τοῦ νοῦ* (sch. Eur. Andr 1219), *τὸ ἑξῆς τῆς διανοίας* (sch. Eur. Hipp 5). The modern point of view from which language expresses thought is that adopted in such turns of phrase. The older view was, that in speech men described or interpreted things.

Although *τὸ ἑξῆς τοῦ νοῦ* and the like do not appear in the ravennas, they yet exist there in substance. Thus at Pa 644 the words *τὸ ἑξῆς* introduce not an order of the words in the text, but a free metaphrase.

There are several ways of calling attention to HYPERBATON. The words may be written out in what is thought to be the normal order; or the conceived order is indicated with greater or less departure from the actual words of the text. The one way is seen in one note to Pl 660 (661 transcript), and the other in another. Again *τὸ ἑξῆς* may be used with or without *οὕτως*. At Pa 336 *φησί* occurs, and *ἀντὶ τοῦ* at L 263. The neatest of all turns is that like R 618 *ἐν κλίμακι δήσας*:—*τὸ ἐν πρὸς τὸ δήσας, ἀντὶ τοῦ ἐνδήσας κλίμακι.*

It is clear, however, that phraseology matters little, for *ὑπερβατόν* itself is constantly applied to orders of words with which HYPERBATON has nothing to do:—

> Sch. ven Eq 814 *ὃς ἐποίησεν τὴν πόλιν ἡμῶν μεστὴν εὑρὼν ἐπιχειλῆ*:—. . . *ἔστιν οὖν τὸ νόημα ὑπερβατόν· ὃ γὰρ λέγει τοιοῦτόν ἐστιν· ὅστις ἐποίησε μεστὴν ἡμῶν, καί, ὁλόκληρον, εὑρὼν τὴν πόλιν ἀτείχιστον οὖσαν.*

To creatures like the commentator of the Knights there is of course uncertainty here. He treats it as HYPERBATON. He might have treated it as AMBIGUITY. In either case he might have concealed his ignorance by giving an ORDER.

To dealers in the TROPE HYPERBATON as thus misused any meaning can be got from any words. Thus the venetus preserves another example from the commentary to the Clouds—N 323 *βλέπε νυν δευρὶ πρὸς τὴν Πάρνηθ' ἤδη γὰρ ὁρῶ κατιούσας ἡσυχῇ αὐτάς*:—*ὑπερβατόν· λέγειν γὰρ βούλεται· βλέπε νῦν ἡσύχως δευρὶ πρὸς τὴν Πάρνηθα· ὁρῶ γὰρ ἤδη κατιούσας αὐτάς.* At Aesch. ScT 269 *ἐγὼ δ' ἐπ' ἄνδρας ἓξ ἐμοὶ ξὺν ἑβδόμῳ ἀντηρέτας ἐχθροῖσι κτέ* there is the note—*ἡ ἐπὶ πρὸς*

τὸ ἐχθροῖς: and Eur. Hec 391 ὑμεῖς δέ μ' ἀλλὰ θυγατρὶ κτέ is illustrated by the comment—ὑπέρθεσις· ἀλλ' ὑμεῖς. One might surely put a paddle on one's weapon and dig in the earth to cover this stuff up once for all without the camp.

ιβ

πλεονασμός

ἐστι λέξις[97] μέρεσί τισι πλεονάζουσα· εἴδη δέ εἰσι τοῦ πλεονασμοῦ δύο, παράγωγον καὶ ἔκτασις. παράγωγον μὲν οὖν ἐστι λέξις ἐν αὑτῇ τὸ πλεονάζον ἔχουσα, οἷον "κελαινεφὲς αἷμα" (λ 36)· οὐ γὰρ ἔγκειται τὸ νέφος· ὁμοίως καὶ τὸ "χθονὸς εὐρυοδείης" (Π 635) παρῆκται· οὐ γὰρ ἔγκειται ἡ ὁδός. ἔκτασις δέ ἐστι λέξις ἐκτεινομένη παρὰ τὸ σύνηθες, οἷον καλῇσι, θέλῃσι, δῷσι.

I should not wonder if Athenian γραμματικοί used παράγωγον of pleonasm with a different intention from their Alexandrian successors: it is such a capital name for redundancy consisting in some intromitted or intrusive element, a πρᾶγμά τι παρηγμένον εἰς τὴν ἑρμηνείαν, a morsel of meaning slipped in more or less unnecessarily, almost surreptitiously, by way of suggestion. Perhaps a trace of some such doctrine exists in this note to R 470—μελανοκάρδιος πέτρα:—διὰ τὸ τῆς λέξεως φοβερὸν εἶπε μελανοκάρδιος πέτρα· οὐ γὰρ ἔχει καρδίαν ἡ πέτρα. But if this were so, confusion with the other sense of παρῆχθαι (see supra, p. 238 n. 71) certainly obliterated even in Alexandrian times[99] the appropriateness of the name, and produced the very artificial view that words like κελαινεφές and εὐρυοδείης, though they look like σύνθετα, are in fact παράγωγα. If εὐρυοδείης were a compound, it would be

[97] 8 744=3 198 λέξις ἡ καθάπαξ ἢ μέρεσί τισι π.· εἰ. δ. εἰ. τ. π. τρία, παράγωγον, ἔκτασις, παραπλήρωμα. But in the preface παραπλήρωμα is given as a separate trope after ἔλλειψις. This is plainly right, because παραπλήρωμα is in nature wholly distinct from παράγωγον and ἔκτασις, nor can it be brought into line with them by a dodge such as the addition of ἢ καθάπαξ ἤ to the definition of πλεονασμός.

[98] Dem. 22 4 οὗτος ἁπλοῦν μὲν οὐδὲ δίκαιον οὐδὲν ἂν εἰπεῖν ἔχοι, ἐξαπατᾶν δ' ὑμᾶς πειράσεται πλάττων καὶ παράγων πρὸς ἕκαστα τούτων κακοήργοις λόγοις.

[99] Galen 18 (1) 411 οὐκ ἔστι σύνθετον ὄνομα τὸ στενυγροχωρίῳ· ἔκ τε τοῦ ὑγροῦ καὶ τοῦ στενοῦ καὶ τῆς χώρας γεγονός, ὥς τινες νομίζουσιν, ἀλλ' ἀπὸ τοῦ στενυγρόν, ὅπερ οὐδ' αὐτὸ πλέον σημαίνει τοῦ στενοῦ, κατὰ παραγωγήν τινα γεγενημένης στενυγρ[οχωρ]ίας, μηδὲν πλέον δηλούσης τῆς στενότητος. id. 17 (1) 896 διὸ καὶ τὴν β συλλαβὴν τοῦ στενυγρῶσαι ψιλοῦντας, οὐ δασύνοντας, ἀναγνωστέον ἐστίν· οὐ γὰρ ἔγκειται τὸ ὑγρὸν ἐν τῇ λέξει, καθάπερ ἄν τις οἰηθείη. In both places Galen quotes Simonides as using στενυγρός exactly like στενός. For him στενυγρός was merely a doublet of στενός, κατὰ παραγωγήν τινα.

annotated in some such way as this—*συνθέτως εἶπεν· ἔνεισι (ἔγκεινται) γὰρ ἐν τῇ λέξει τὸ εὐρὺ καὶ ἡ ὁδός*; whereas as *παράγωγον* it might be annotated so—*οὐδὲν πλέον δηλοῖ τῆς εὐρείης· οὐ γὰρ ἔνεστιν (ἔγκειται) ἡ ὁδός*.

No doubt there are Greek words which look like compounds, and indeed may have been compounds at the first, which may be classed as *παραγωγά* without offence;[100] but this is hardly the case with those in which scholiasts mark this form of PLEONASM. At Eur. Or 821 attempts are made to explain *μελάνδετον* as an epithet of *ξίφος*, but in default the alternative is suggested that *τὸ δεδέσθαι οὐκ ἔγκειται*: at Aesch. S c T 43 an annotator thinks it excellent as applied to *ξίφος*, but cannot endure it with *σάκος*—*τὸ μελάνδετον δὲ καλῶς ἂν ἐπὶ ξίφους ῥηθείη, ἐπὶ δὲ σάκους* **παρέλκει** *τὸ δετον, ὡς ἐπὶ τοῦ κελαινεφὲς τὸ νέφος*.

It is now clear why in notes upon *ὀνοματοποιΐα κατὰ σύνθεσιν* care is taken to account for every element in a word so annotated. If every constituent part does not bear a substantive sense in relation to its context, the word must to that extent be classed under *πλεονασμός*.

In the doctrine of *πλεονασμός* was entangled from the time of Aristarchus, and probably from times far earlier, the notion that poets had recourse to it in order to make out their lines. Though Aristotle[101] does not say so in so many words, he yet seems to imply all that is expressed in a Byzantine textbook—W 8 771 = Sp 3 220 *τῶν δὲ λεγομένων πλεονασμῶν ἃ μὲν μέτρων ἕνεκα φράζονται, ἃ δὲ ἐμφάσεως· καὶ μέτρων μὲν τὰ τοιαῦτα, οἷον Αἰνείαο, Πριάμοιο, λελόγχασιν, καὶ πᾶν ὃ λέγεται κατὰ παραγωγήν· ἐμφάσεως δὲ σημαντικὰ τὰ τοιαῦτα* (Λ 479)

ὠμοφάγοι μιν θῶες ἐν οὔρεσι δαρδάπτουσι.

κτέ. These late textbooks were after all based upon a persistent interpretative tradition, and represent the substance of teaching long anterior to the age in which they took their present form.

---

[100] See Lehrs De Aristarchi Stud Hom pp. 308 ff.

[101] *περὶ ποιητ.* 21 = 1457 b 35 *ἐπεκτεταμένον δ' ἐστὶν ᾗ ἀφῃρημένον τὸ μὲν ἐὰν φωνήεντι μακροτέρῳ κεχρημένον ᾖ τοῦ οἰκείου ᾗ συλλαβῇ ἐμβεβλημένῃ, τὸ δ' ἐὰν ἀφῃρημένον τι ᾖ αὐτοῦ, ἐπεκτεταμένον μὲν οἷον τὸ πόλεως πόληος καὶ τὸ Πηλείδου Πηληϊάδεω, ἀφῃρημένον δὲ οἷον τὸ κρῖ καὶ τὸ δῶ καὶ "μία γίνεται ἀμφοτέρων ὄψ." ἐξηλλαγμένον δέ ἐστιν ὅταν τοῦ ὀνομαζομένου τὸ μὲν καταλείπῃ, τὸ δὲ ποιῇ οἷον τὸ "δεξιτερὸν κατὰ μαζόν" ἀντὶ τοῦ δεξιόν.*

The passage, therefore, which I have just cited, in so far as it lays stress upon *πλεονασμός* as employed *ἐμφάσεως ἕνεκα*, confirms to some degree the view that the species *παράγωγον* was at the first so named because thereby an element of suggestiveness was insinuated into the expression of the thought. For *ἔμφασις*, as will appear ere long, *δι' ὑπονοίας αὐξάνει τὸ δηλούμενον*.

Of a note on *πλεονασμὸς κατὰ παραγωγήν* as explained by the textbook there may be a relic at R 1331—*κελαινοφαής* :— *ἀντὶ μέλαινα*.

Most of the notes on the other and commoner species lay stress on the *ἐμφάσεως ἕνεκα*, namely, on the comic intention of *ἔκτασις* :—

> N 294 *τετρεμαίνω* : — *τρέμω·* <**παραγώγως·** *ἐπίτηδες δὲ ἐξέτεινε τὴν λέξιν τερατευόμενος* ven> : 868 *νηπύτιος γάρ ἐστ'* : — *νήπιος γάρ ἐστιν·* **ἐπεκτείνει** *δὲ τὸ ὄνομα* **ὁ Σωκράτης** *ἵνα καταπλήξῃ τὸν νεώτερον* : Av 3 *πλανύττομεν* : — *πλανώμεθα· κωμικῶς δὲ* **ἐκτέταται** : Eq 32 *βρετέττας* : — **ἐν παρολκῇ παίζων** ven : cp. R 1314 **ἡ ἐπέκτασις** *τοῦ εἰειειειλίσσετε κατὰ μίμησιν τῆς μελοποιΐας*,[102]

so that the motive for framing them may not have been to point to the TROPE.

The trifle N 1482 *διωκάθω* :—*διώκω* may belong here. Cp. sch. Soph. OC 1178 *εἰκάθειν* :—**παραγώγως** *ἀντὶ τοῦ εἴκειν* : sch. Aesch. Pers 574 *δακνάζου* :—**παραγώγως** *ἀντὶ τοῦ δάκνου*.

It should be noted that Tryphon's distinction between *παράγωγον* and *ἔκτασις* is not accepted by the commentators. That they should use *παρέλκειν* and *παρολκή* of both species is of course natural.[103]

ιγ

ἔλλειψίς

ἐστι λέξις οὐ κατὰ τὸ πλῆρες ἐξενηνεγμένη· γίνεται δὲ κατ' ἀρχήν, κατὰ μέσον, κατὰ τέλος, οἷον ἀφαίρεσις, συγκοπή, καὶ ἀποκοπή·—κατ' ἀρχὴν μέν, οἷον λείβειν· εἴβειν· κατὰ μέσον, οἷον μονώνυχας μώνυχας· κατὰ δὲ τὸ τέλος, οἷον δῶμα δῶ.[104]

[102] I do not understand Pl 156 *τί δαί* :— *σύνδεσμος ἐρωτηματικός· διὰ τὴν ἔκτασιν διὰ διφθόγγου γράφεται*.

[103] Another terminology occurs at N 374 *τετρεμαίνειν* :—*τρέμειν· κατὰ ἀναδιπλασιασμόν* : T 48 *βομβαλοβομβάξ* :— *ἀναδιπλασιάζει τὴν λέξιν*.

[104] 8 745=3 198.

This TROPE is the converse of the last. As under that fall Aristotle's *ἐκτεταμένα* and *ἐξηλλαγμένα ὀνόματα*, so under this fall his *ἀφῃρημένα*. In comedies there cannot be many examples of it, but the commentators perhaps discover some where they should not:—

> Pl 657 *ἐλοῦμεν*:—*ἀπὸ τοῦ λούω καὶ* **κατὰ συγκοπὴν** *ἀπὸ τοῦ ἐλούομεν*: Av 149 *Λέπρεον*:—**καθ' ὑφαίρεσιν** *τοῦ ῑ τὸ Λέπρειον εἶπεν κτέ*: 193 *διαφρήσετε*:—*διαφορήσετε, διαπέμψετε*· (cp. BA 244 11): Pa 637 *δικροῖς*:—*δικράνοις* (cp. Herodian ii. 385 17 ff): L 1252 *θείκελοι*:—**τὸ πλῆρες**, *θεοείκελοι*.

Some of these may be notes on *πάθη*, and not on this TROPE. There is perhaps another example in Av (526) *ὀρνιθευτής*:—*ὀρνιθοθηρευτής*. That would be an easy ellipse compared with some, e.g.—

> BA 337 *ἀγής*:—*τοῦτο ἀπὸ συνθέτου καταλείπεται τοῦ εὐαγὴς ἢ παναγής*· *Ἐμπεδοκλῆς*· "*ἄθρει μὲν γὰρ ἄνακτος ἐναντίον ἀγέα κύκλον*": sch. Eur. Hec 323 *πρεσβῦται σέθεν*:—*τὸ χ̄ πρὸς τὴν συγκοπήν*· *πρεσβύτεραι γὰρ ἔδει εἰπεῖν*: 361 *πολλῶν κάσιν*:—*σεσημείωται ὅτι τὴν θήλειαν κάσιν εἶπεν, εἰ μὴ ἀποκοπή ἐστι τοῦ κασιγνήτην*.

ιδ̄

παραπλήρωμά

ἐστι λέξις ἐκ περισσοῦ παραλαμβανομένη, οἷον (B 827)

Πάνδαρος ᾧ καὶ τόξον Ἀπόλλων αὐτὸς ἔδωκεν·

ὁ γὰρ κ̄αι̅ σύνδεσμος ἐνθάδε πλεονάζει· καὶ (B 493)

ἀρχοὺς αὖ νηῶν ἐρέω νῆάς τε προπάσας·

πλεονάζει ἡ πρό.[105]

If I am right in thinking that Tryphon intended this to be a substantive TROPE distinct from the narrow "grammatical" *πλεονασμός*, it certainly makes a capital border TROPE. It is unlikely, however, that the wider sense of *παραπλήρωμα* as used by the rhetors came within his purview. In any case I shall be guided for the present by the character of the instances which

[105] 8 744=3 198.

the textbook furnishes. First, as to prepositions employed *ἐκ περισσοῦ* :—

Pl 355 (*τό τ' αὖ δεδοικέναι*) *πρὸς ἀνδρὸς* (*οὐδὲν ὑγιές ἐστ' εἰργασμένου*) :—*τὸ πρὸς* **ἀργόν** : ib. **περισσὴ** *ἡ πρός* : 461 *ἐκπορίζομεν* :—**περισσὴ** *ἡ πρόθεσις* : R 312 *κατήκουσας* :— **περισσὴ** *ἡ κατά* : 594 *παραληρῶν* : — **οὐδὲν πλέον** *τοῦ ληρῶν* : 928 *ἐπ' ἀσπίδων ἐπόντας* : — *ἐπὶ ἀσπίδων ὄντας* :[106] Av 494 *ὑπέπινον* :—**περιττεύει** *ἡ ὑπό* :[107] V 1120 *τὸ ἐμβραχὺ ἀττικὴ συνήθεια* <**οὐδὲν πλέον δηλοῦσα** *ἢ τὸ βραχύ, ὡς τὸ ἐμφαγεῖν τὸ φαγεῖν καὶ παρ' Εὐριπίδῃ τὸ ἐνδυστυχῆσαι τὸ δυστυχῆσαι* ven>.

Secondly, as to other little words that may justly be regarded as analogous to *καί* in the definer's example :—

N 178 (*κάμψας ὀβελίσκον εἶτα διαβήτην λαβών*) :—*τὸ εἶτα* **περιττόν** : 784 *ὁτιὴ τί* ;:—*ἀντὶ τοῦ διὰ τί* ; *τὸ δὲ ὅτι* **περιττόν** : 1057 (*ἂν ἐποίει τὸν Νέστορ' ἀγορητὴν*) *ἄν* :—*τὸ ἂν* **περισσόν**, *ἀττικῶς* : R 203 *ὁ κᾆτα ἀντὶ τοῦ καί* : 434 *μηδὲν μακρὰν ἀπέλθῃς* :—*τὸ δεν* **παρέλκει** : Av 150 (see text) :— . . . **πλεονάζει** *δὲ τὸ ὅς* (or *ὅσ'*) : 1514 *πηνίκ' ἄττ' ἀπώλετο* ; : — *οὐκ ἀττικὸν τὸ πηνίκ' ἄττ' ἀπώλετο· ἔστι δὲ ἀντὶ τοῦ πότε δῆτα* ; **παρέλκει** *γὰρ τὸ ἄττα νῦν·* **ἀλόγως** *γὰρ κεῖται· οὔτε γὰρ τὸ τινὰ σημαίνει οὔτε* <*τὸ* Ald> *ἅτινα· οὐδὲν γὰρ τούτων ἁρμόζει τῷ πηνίκα* : Ac 815 *ὠνήσομαί σοι* :—*τὸ σοὶ* **παρέλκεται.**

Having gone thus far I must go farther :—

N 488 *ἀμέλει καλῶς* : — **παρέλκει** *τὸ ἀμέλει* : 509 *τί κυπτάζεις ἔχων* :— *ἀττικῶς* **περιττεύει** *τὸ ἔχων* : 1111 *ἀμέλει κομιεῖ* :—*τὸ ἀμέλει* **παρέλκει** : R 512 *ληρεῖς ἔχων* :—**περιττὸν** *τὸ ἔχων* : T 852 *κοικύλλεις ἔχων* : —*τὸ ἔχων* **παρέλκει** *ἀττικῷ ἔθει* : Ec 853 *ἔστηκ' ἔχων* : — **παρέλκεται** *τὸ ἔχων· ἀττικὸν γὰρ τὸ τοιοῦτον* : 1151 *διατρίβεις ἔχων* : — *τὸ ἔχων* **παρέλκεται·** *ἀττικὸν γὰρ τὸ τοιοῦτον.*

It has seemed well to quote all the instances in full, because in no other way could the bounds be beaten for "grammatical"

[106] Cp. 1227 *τὸ δὲ ἀποπρίω ἐν ἴσῳ τῷ ὤνησαι* (i.e. *τῷ πρίω*).

[107] Perhaps also 780 *ἐπεκτύπησε* :—*ἀντὶ τοῦ ἐκτύπησε* : but this may be synecdoche.

παραπλήρωμα. Besides, they supply compact proof of the diversity[108] in the commentaries, always everywhere remarkable, but not always to be brought out except by too great a sacrifice in space.

It will be observed that for some of these notes the annotator's intention is not simple. He remarks on Attic usage as much as on the TROPE, and there are notes too in which the Attic use (*χρῆσις*) or habit (*ἔθος*) is primarily dwelt upon, as at Pl 250 *τὸν υἱὸν τὸν μόνον*: — **ἀττικὸν τὸ πλεονάζειν** *τοῖς ἄρθροις*: or entirely as at Pa 858 *τὰ νῦν τάδε*:—**ἀττικοὶ οὕτως** *ἔλεγον ἀντὶ τοῦ νῦν*.

Here concludes the first group of TROPES, tricks played by the poets with the common speech, or devices used by the interpreters of the poets in pursuing their task.

---

[108] There are no comments on *παραπλήρωμα* (or on *πλεονασμός*) in Pa or L. In N R Av T *παρέλκει* is preferred, but *παρέλκεται* in Ac Ec. The spelling *περισσ-* appears in Pl, whereas in N and R both *περισσ-* and *περιττ-* are found.

CHAPTER III

OTHER TROPES NOTED BY THE INTERPRETERS

THE scholia bear out the statement that the fourteen TROPES just considered are those with which *γραμματική* was chiefly busied. Notes upon these bulk largely in the corpus, and even of TROPES like *ἔλλειψις* and *πλεονασμός*, which were really in place only in poetry of a very different kind, the interpreters of comedy contrive to descry in comedy a certain number of examples.

Henceforward the direct value of the treatise, which I have hitherto followed and shall still follow, diminishes greatly, but indirectly it has still much to tell of the habits of commentators. One of its best articles, an admirable treatment of *ὁμοίωσις*, is almost useless for comedy. This is true also of the sections dealing with *εἰκασμός* or caricature and with the species of *εἰρωνεία*; for in comedy these, like *ὁμοίωσις*, are often most naturally annotated as part of the fun. Certain of the other TROPES, in the sense at least in which they are defined by Tryphon, are remarked upon by the scholiasts hardly or at all. Only one of all that are enumerated in the second chapter of the textbook has given rise to any great body of notes; and that it should have done so, and nevertheless have been denied a place by the side of the fourteen, is positive evidence on the one hand for the justness of the view of language taken by the early interpreters of the poets, and on the other for the persistence of tradition. For *ἀμφιβολία* as unintended ambiguity is of course no TROPE at all. It can only have forced itself into this position by virtue of the frequency with which it was annotated, and at a date when TROPE might be used very loosely. So numerous indeed are the notes which derive from *ἀμφιβολία* that they must be reserved for separate treatment. They exceed

even those on SYNECDOCHE itself, and prove pretty conclusively that the principal aim of a scholiast was to habituate boys to make sure of the precise meaning of every word and every clause.

There is a notable characteristic of many of the TROPES in this chapter of the textbook. They are as it were TROPES superinduced upon one or other of the fourteen TROPES discussed already. They are another way of regarding certain features of language and they involve a different grouping of these features. It is enough to point this out here. The thing will make itself clear, as the TROPES are taken one by one.

There are some indications that the second part of the treatise has suffered more in transmission than has the first;[1] but this is of no great consequence. I shall still follow it in the main, wholly omitting one or two articles,[2] and removing others to a detached note.

I

ὑπερβολή

ἐστι φράσις ὑπεραίρουσα τὴν ἀλήθειαν αὐξήσεως ἢ μειώσεως χάριν· <ᾱ> αὐξήσεως μέν, οἷον (N 837)

[1] An article on *ἀντονομασία* concludes with the note—*ἔνιοι δὲ τὴν ἔλλειψιν καὶ τὴν ἀντονομασίαν ὑποτάττουσι τῇ συνεκδοχῇ*. If this note is part of the original treatise, then *ἔλλειψις ἡ ἐν λόγῳ* must have been treated before *ἀντονομασία*. Now immediately before is a short section *περὶ μετατυπώσεως*, which is out of keeping with every other article in this division. Indeed *μετατύπωσις* has already been dealt with inasmuch as it is involved in the definition of *ὀνοματοποιΐα*. It may be that somebody finding *ἔλλειψις* mentioned for the second time, nor observing that it was a different *ἔλλειψις*, did not copy out this section, but either left a space afterwards wrongly filled in, or himself substituted for the article *περὶ ἐλλείψεως* one on *περὶ μετατυπώσεως* brought from elsewhere. But if *ἔλλειψις ἡ ἐν λόγῳ* was once one of the tropes enumerated here, then *πλεονασμὸς ὁ ἐν λόγῳ* may have been another. There is now no article upon *χλευασμός*, but that there once was one may be inferred perhaps from the final words of the section *περὶ εἰρωνείας*. The third subdivision of *ὁμοίωσις* is misplaced, so that it follows not only its own conclusion but a passage on *χαρακτῆρες ῥητορικοί* which has no business in a treatise on tropes at all, and can be traced to its actual source, having been brought there by somebody who read carelessly the next article, *περὶ χαρακτηρισμοῦ*. Perhaps here also a space had been left, which was first filled in wrongly with the passage on *χαρακτῆρες ῥητορικοί*, then rightly with the missing paragraphs on *παραβολή*.

[2] Namely *παρασιώπησις*, *σύλληψις*, *παρέκβασις*, *μετατύπωσις*, and the *species* of *εἰρωνεία*. *σύλληψις* and *παρασιώπησις* are interpretative dodges for saving the credit of the poets. *σύλληψις* is called a trope sch. Soph. OC 681 : Eur. Hec 421 : Or 817. See the sch. to Homer I 5 and T 47. The Homer scholia give the same terminology as Tryphon. Cp. W 8 604 = Sp 3 100. With Tryphon's account of *παρασιώπησις* cp. the scholia on Φ 17 and E 231. The phrase *κατὰ τὸ σιωπώμενον* (see supra 109 n. 11) is also used of *παρασιώπησις* (Oxyrh Pap II. 71). To Eustath. 37 8 *κατὰ τὸ σιωπώμενον* is a *σχῆμα λόγου*: cp. 154 20 : 174 20. He mentions *παρασιώπησις* at 112 12, but there he gabbles more horribly than usual. Clem. Alex. *στρωμ.* 4 16 104 = 220 fin. uses *κατὰ παρασιώπησιν* of commonplace ellipse ; and in *προτρ.* 1 9 78 = 54 he uses *κατὰ τὸ παρασιωπώμενον*, and in *στρωμ.* 5 14 111 = 257 *κατὰ τὸ σιωπώμενον* of the thought underlying a passage.

ἠχὴ δ' ἀμφοτέρων ἵκετ' αἰθέρα καὶ Διὸς αὐγάς·

καί (K 437, of horses)

λευκότεροι χιόνος, θείειν δ' ἀνέμοισιν ὁμοῖοι·

καί (Δ 277, of a cloud)

μελάντερον ἠΰτε πίσσα·

καί (I 388)

κούρην δ' οὐ γαμέω 'Αγαμέμνονος 'Ατρεΐδαο,
οὐδ' εἰ χρυσείῃ 'Αφροδίτῃ κάλλος ἐρίζοι· κτέ.

<β> μειώσεως δέ, οἷον Δίφιλός φησιν ἐπὶ αἰσχρᾶς γυναικός·

ἣν <οὐδ'> ὁ πατὴρ ἐφίλησεν οὐδεπώποτε,
παρ' ἣς τὸν ἄρτον ἡ κύων οὐ λαμβάνει,
μέλαινα δ' οὕτως ὥστε καὶ ποιεῖν σκότος.[3]

As a technical term *ὑπερβολή* occurs in the ravennas six times:—

Pl 239 (*κἄν τις προσέλθῃ*) *χρηστὸς* (*ἄνθρωπος φίλος κτέ*): — *ἵνα τὴν* **ὑπερβολὴν** *τῆς φιλαργυρίας σημάνῃ, προκεκριμένης καὶ τῶν χρηστῶν φίλων*: 600 *οὐ γὰρ πείσεις οὐδ' ἢν πείσῃς*: — **ἐν ὑπερβολῇ** *λέγει ὅτι κἂν πείσῃς, οὐχ ἕξεις ἡμᾶς πειθομένους*: N 556 *ἦν τὸ κῆτος ἤσθιεν*:—*ἴσως δὲ νῦν* **ἐν ὑπερβολῇ** *λέγει ὅτι αὐτὴν τὸ κῆτος ἤσθιεν*: R 685 *ἀπολεῖται, κἂν ἴσαι γένωνται*:— *αἱ ψῆφοι δηλονότι·* **ὑπερβολικῶς** *δὲ εἶπεν· ὅταν γὰρ καὶ ἴσαι αἱ ψῆφοι γένωνται, ἀπολύεται ὁ κατηγορούμενος*: Av 1074 *ἦν τε τῶν τυράννων τίς τινα τῶν τεθνηκότων ἀποκτείνῃ*:—. . . **ἐν ὑπερβολῇ** *καὶ τοὺς τεθνηκότας ἀποκτείνειν κτέ*: 1189 (*πόλεμος*) *αἴρεται* (*πόλεμος οὐ φατός*):— **διὰ τὴν ὑπερβολήν**, *ἀντὶ τοῦ ἐγείρεται, μετεωρίζεται.*

The first of these instances is of a kind not uncommon in commentaries with a rhetorical bias, and will be treated of later. It is plainly no TROPE. The remaining instances show clearly the sort of note to be looked for when the text contains ordinary HYPERBOLE; and though it is here hazardous to determine an annotator's motive, when he does not declare it, the scholia catalogued below[4] are probably notes on HYPERBOLE.

[3] 8 746=3 198.

[4] N 459 *οὐρανομηκές*:—*μέγιστον*: R 103 *πλεῖν ἢ μαίνομαι*:—*τουτέστιν, ὑπερβαλλόντως μοι ἀρέσκει*: 745 *ἐποπτεύειν δοκῶ*:—*ὅταν, φησί, λάθρα καταράσωμαι τῷ δεσπότῃ λίαν οὕτως ἥδομαι ὡς δοκεῖν μυστήρια ἐποπτεύειν, καί, ἑορτάζειν . . . ἐν οἵῳ τρόπῳ λέγομεν, οὐχ οἷον ἥδομαι ἀλλ' ὑπερήδομαι*: 753 *πλεῖν ἢ 'κμαίνομαι*:— . . . *τοῦτο οὖν φησιν ὅτι ἥδομαι ὡσανεὶ*

All tends to show that the treatment of this trope by the schoolmasters was perfunctory. There is actually a parody of one of the stock examples of it at Av 1715 (*ἐς βάθος κύκλου*), but excepting one metaphrast none remarks on it.

2

ἔμφασίς

ἐστι λέξις δι' ὑπονοίας αὐξάνουσα τὸ δηλούμενον, οἷον (λ 523)

αὐτὰρ ὅτ' εἰς ἵππον κατεβαίνομεν·

ἐν γὰρ τῷ κατεβαίνομεν δηλοῦται τὸ μέγεθος τοῦ ἵππου· καὶ πάλιν (θ 515)

ἱππόθεν ἐκχύμενοι·

τὴν γὰρ ἀθρόαν ὁρμὴν τοῦ πλήθους διὰ μιᾶς ἐσήμανε λέξεως.[5]

By describing **ἔμφασις** as **λέξις** no less than by his examples Tryphon shows that he means to confine to single expressions a term which in rhetoric covers a spacious field. In this he agrees with Plutarch, who cites another fine example (II 333):—

πᾶν δ' ὑπεθερμάνθη ξίφος αἵματι.[6]

It is perhaps impossible to recover all that *ἔμφασις* connoted for those who first applied it to language, but it is at least possible that the term was borrowed from optics. What the eye appears to see actually as a substantive thing (*καθ' ὑπόστασιν*) it may not so see.[7] A comet or a shooting-star it sees actually, but a rainbow it sees only *κατ' ἔμφασιν*, so far, that is, as it shows, or is seen, in a reflecting medium. The same eye at the same time sees *καθ' ὑπόστασιν* the mass of light diffused and untransformed, and sees *κατ' ἔμφασιν* the morsel of it that has become a rainbow.

ἀποσπερματίζων: 781 *οὐράνιον ὅσον—ἀντὶ τοῦ πολύ*: Av 428 *ἄφατον ὡς φρόνιμος*:—(1) *ὡς ἄφατον, φησί, καί, μέγιστον φρονῶν ἐρεῖ ταῦτα. ἢ* (2) *ἀντὶ τοῦ μεγάλως*: ib. *ἄλλως· πάνυ φρόνιμος*: 1413 *τουτὶ τὸ κακὸν οὐ φαῦλον ἐξεγρήγορεν*:—*ἀντὶ τοῦ οὐ φαυλῶς κακόν*: 1706 *μείζω λόγου*:—*ἃ μηδὲ λόγος ἰσχύει φράσαι*: 1715 (*ὀσμὴ*) *ἀνωνόμαστος*:—*ἀντὶ τοῦ πολλή, καί, λόγῳ οὐ δυναμένη ὀνομασθῆναι*: Ac 348 *ἄνθρακες Παρνάσσιοι*:—*ἀντὶ τοῦ μεγάλοι κτέ*: 858 *πλεῖν ἢ τριάκοντθ' ἡμέρας τοῦ μηνὸς ἑκάστου*:—*ἀντὶ τοῦ Λ ἡμέρας· ὁ γὰρ μὴν ἐν Λ ἡμέραις πληροῦται*: V 1492 (*σκέλος*) *οὐράνιον*:—*ὑψηλὴν* (*φοράν*): ib. *εἰς ὕψος*.

[5] 8 746=3 199.

[6] 26 *καὶ γὰρ ἐν τούτῳ παρέχει μείζονα ἔννοιαν ὡς βαπτισθέντος οὕτω τοῦ ξίφους ὥστε θερμανθῆναι*, cp. sch. II 333 *τοῦτο δ' ἐμφαίνει τὴν ἀθρόαν αἱμορραγίαν· ἀλλαχοῦ δέ* (E 75), "*ψυχρὸν δ' ἔλε χαλκὸν ὀδοῦσιν.*" Sch. Υ 476 *δαιμονίως τὸ βάθος τῆς πληγῆς διὰ τῆς λέξεως* (*ὑπεθερμάνθη*) *παρέδειξεν*: sch. E 75 *ὀξέως δὲ δι' ἀναίμων ὀστέων διιόντος τοῦ σιδήρου ψυχρὸν αὐτὸν ὀνομάζει*: sch. Aesch. Eum 42 *νεοσπαδὲς ξίφος*:—*ἐμφατικῶς τοῦτο νεωστὶ αὐθεντηκότα παρίστησιν*: Soph. Aj 794: Tr 847: Eur. Or 115: 322: Ph 113.

[7] Ps.-Aristot. 395 a 29.

How could the Greeks help transferring this to language? The bulk of what a poet sang his hearers heard *καθ' ὑπόστασιν*, but a word here and there was heard *κατ' ἔμφασιν*, enriched and intensified. The poet determined that the hearer's position should be such that he must hear *κατ' ἔμφασιν*, and the transforming medium was the hearer's own mind. Hence the inevitableness of *δι' ὑπονοίας*[8] in definition of *ἔμφασις*. "By suggestion," Tryphon says, "it enlarges the meaning," and "By suggestion," says Plutarch, "it produces intension of the meaning" (*δι' ὑπονοίας ἐπίτασιν τοῦ λεγομένου παρίστησιν*). The *κατά* in *κατεβαίνομεν* is the merest hint, but in the hearer's mind it sets up a process which transforms *κατεβαίνομεν* into an opulent picture.

How this mental process was analysed by rhetoricians in manifold ways will be shown later. For the present *ἔμφασις* is a TROPE, not a FIGURE. As the second example in the text-book proves, *ἔμφασις* may be a TROPE twice over. For *ἐκχύμενοι* is a metaphor first and *ἔμφασις* afterwards.

There is still something to notice. "In *κατεβαίνομεν* the size of the horse is expressed": and again, of *ἱππόθεν ἐκχύμενοι*. "by one word he has expressed the pell-mell rush of the body of men." The turn of phrase does not contradict what I believe to be the original meaning of *ἔμφασις*. Plutarch is not so careful. He does say of *πᾶν θ' ὑπεθερμάνθη κτέ*, "Herein he proffers a larger conception, as though the sword was plunged so deep as to be made warm"; but he says also—*ἐν τῷ κατεβαίνομεν τὸ μέγεθος τοῦ ἵππου* **ἐμφαίνει.** As the original sense of *ἔμφασις* was obscured, nothing could prevent this way of annotating instances of *ἔμφασις*, or could keep *ἐμφατικός* from changing to *ἐμφαντικός*. I may say, therefore, that *ἔμφασις*, the TROPE, is mentioned by name in these adscripts from the ravennas:—

N 1214 *εἶτ' ἄνδρα τῶν αὐτοῦ τι χρὴ προϊέναι;*—. . . **ἐμφατικῇ** δὲ λέξει *ἐχρήσατο, οὔτε διδόναι φήσας (ὁ γὰρ δῶρόν τι λαβὼν οἶδεν τάχα τῷ διδόντι χάριν) οὔτε*

[8] Cp. the phrase *ὑπόνοιαν ἔχειν* at Pa 241 (though the note perhaps refers to 240 also)—. . . *ταῦτα δέ φησι θεασάμενος τὸν Ἥλιον μείζονα τὴν ὑπόνοιαν ἔχοντα τῆς πείρας τῆς διὰ τῆς ὄψεως.* The sight of War with all his appurtenances is bad enough and his look is awe-inspiring; but he suggests more. There is an air or atmosphere of horror about him, and of misery.

χρῆσαι εἰπών (ὁ γὰρ δανείσας ἐπ' ὠφελείᾳ δίδωσί τινι), ἀλλ' εὗρεν ὄνομα τὸ προϊέναι, μόνον οὐχὶ τὴν δύναμιν τοῦ ῥιπτεῖν καὶ σκορπίζειν ἔχον: Av 731 *πλουθυγίειαν*:— *ἔμιξε τὰ β̄ . . . ἐκ τούτου* **ἔμφασιν** *εὐδαιμονίας* **ἐμφαίνων** (superinduced upon onomatopoeia): 1081 *ἐς τὰς ῥῖνας ἐγχεῖ τὰ πτερά*:—. . . **ἐμφαντικὸν** *δὲ πλήθους τὸ ἐγχεῖ* (superinduced upon metaphor): Pa 470 (ἕλκω) *κἀξαρτῶμαι (κἀπεμπίπτω)*:—**ἔμφασιν** *πολλὴν ἔχουσιν οἱ λόγοι αὐτοῦ* **ἐμφαίνοντες** *τὴν σπουδὴν τὴν περὶ τοῦ ἕλκειν ὅπου γε καὶ συναρτᾶσθαί φησι τῷ ἔργῳ ἀντὶ τοῦ συμπεπάρθαι* (superinduced on metaphor): cp. ven Eq 281 *ἐσδραμὼν ἐς τὸ πρυτανεῖον*:—. . . **ἐμφαντικῇ** *δὲ λέξει κέχρηται, ἵνα δείξῃ αὐτὸν ἐμπεπηδηκότα βιαίως καὶ ἀναισχύντως τῇ πολιτείᾳ*: 626 *ἐλασίβροντ' ἀναρρηγνὺς ἔπη*:—. . . *ἔχεται δὲ καὶ τοῦτο τὸ ῥῆμα* (which?) **ἐμφάσεως** *μείζονος*.

It is manifest that to men who wrote such comments ἔμφασις and ἐμφατικός confounded with notions derived from ἐμφαίνειν "to express," and ἐμφαντικός "expressive" meant little, if any, more than "emphasis" and "emphatic," though here and there some of the original sense may survive. In a note I give other adscripts which probably are comments upon this TROPE.[9]

As was to be expected, the catalogue shows that sometimes at least the dramatic speaker speaks *κατ' ἔμφασιν*, as sometimes also he speaks *ὑπερβολικῶς, ἐν ὑπερβολῇ*.

3

ἐνέργειά

ἐστι φράσις ὑπ' ὄψιν ἄγουσα τὸ νοούμενον, οἷον (κ 120)
μυρίοι, οὐκ ἀνδρεσσιν ἐοικότες ἀλλὰ γίγασιν.
ἔχονται δὲ τῆς ἐνεργείας καὶ αἱ τοῦ Ὁμήρου παραβολαί.[10]

[9] Pl 69 *ἀναθείς*:—*ὡς ἐπὶ ἀψύχου τὸ ἀναθείς*: 111 *ἁπαξάπαντες*:—*οὐ, φησί, πάντες ἀλλ' ὁμοῦ πάντες· τὸ γὰρ ἅπαξ ἐπὶ ἐπιτάσεως λαμβάνεται*: 204 *εἰσδύς*:—*λάθρα ὑπεισελθών· τοῦτο γὰρ τὸ εἰσδὺς σημαίνει*: 675 *ἐφερπύσαι*:—. . . *ἐκ τούτου τὴν ἥσυχον κλοπὴν τὴν ἐπὶ τὴν χύτραν δηλοῖ* (by metaphor): 819 *βουθυτεῖ*:—*καταχρηστικῶς εἴρηται ἡ βουθυσία, δηλοῦσα τόν τε ὄγκον τοῦ μεγέθους καὶ τὸ ἐντελὲς τῆς θυσίας* (by catachresis): N 1125 *τοιαύταις σφενδόναις παιήσομεν*:—*οὐκ ἀκύρως τὸ παιήσομεν· ἐπειδὰν γὰρ ἀνθούντων τῶν καρπῶν ἡ χιὼν γένηται* <. . . .> (by metaph. or allegory): Eq 4 *εἰσήρρησεν*:—*εἰσεπήδησεν, ὡς βίᾳ καὶ ἀναιδῶς αὐτοῦ τῇ πολιτείᾳ προσελθόντος*: L 145 (ὦ φιλτάτη σὺ καὶ μόνη τούτων) *γυνή*:—*δυναμένη μηχανὴν εὑρεῖν*: 524 *οὐκ ἔστιν ἀνὴρ ἐν τῇ χώρᾳ*:—*οὐκ ἔστιν ἀνὴρ ἐν τῇ ἀττικῇ λόγου ἄξιος*: Ac 77 *ἄνδρας νῦν ἀντὶ τοῦ ἀνδρείους καὶ γεννάδας*: 429 *οὐκ εἶπεν "αἰτῶν" ἀλλὰ "προσαιτῶν"· οὕτω γὰρ λέγεται* <. . . .>: V 1124 *ἄθ' ὁ βορέας ὁ μέγας ἐπεστρατεύσατο*:—*καλῶς τὸ ἐπεστρατεύσατο· πολὺς γὰρ ἐλθὼν κατέδυσεν αὐτῶν τὰ σκάφη* (by metaphor).

[10] 8 747=3 199.

There are two terms differing only by one letter—*ἐνέργεια* and *ἐνάργεια*, and both are defined in the same way. The single example of *ἐνέργεια* provided by the textbook is but a poor illustration of it, but the passage from which it comes is not a bad instance of *ἐνάργεια*—

> *οἵ ῥ' ἀπὸ πετράων ἀνδραχθέσι χερμαδίοισι*
> *βάλλον· ἄφαρ δὲ κακὸς κόναβος κατὰ νῆας ὀρώρει*
> *ἀνδρῶν τ' ὀλλυμένων νηῶν θ' ἅμα ἀγνυμενάων·*
> *ἰχθῦς δ' ὡς πείροντες ἀτερπέα δαῖτα φέροντο.*

On the other hand, if the reference is to the whole passage, then *φράσις* must be given a sense which it does not bear elsewhere in Tryphon's definitions, and further it represents something which can in no proper manner be catalogued as a TROPE, or be held to belong to *γραμματική* at all. Even in *ῥητορική*, its legitimate place, it is not accounted a FIGURE.

There is, however, one way of using *ἐνέργεια* in which it is equivalent to *λέξις* or *φράσις ἐνέργειαν σημαίνουσα*: nor is there any reason why a compendious case even of *ἐνάργεια*—*λέξις ἡ φράσις ἐναργῶς τι σημαίνουσα*—should not be spoken of as *ἐνάργεια*.

It is Aristotle who for a passing purpose first employs *ἐνέργεια* like a shorthand symbol for *λέξις ἐνέργειαν σημαίνουσα*;[11] and if he had been content with superficial views, he might have used *ἐνάργεια* stenographically for *λέξις ἐναργῶς τι σημαίνουσα*. Indeed, *ἐνέργεια* is for Aristotle what *ἐνάργεια* is for his less prying successors. They were satisfied to observe the result:[12] he explained the causes. What they could see they also named as they saw it. When language was so used *ὥστε τὴν ἀκοὴν ὄψιν ποιεῖν, ὥστε ὑπ' ὄψιν ἄγειν τὸ νοούμενον*, they chattered of *ἐνάργεια*. When Aristotle observed that a man produced this effect by what he said, he asked himself—*τί ποιοῦντι τοῦτο γίγνεται;* and arrived at the answer that he achieved it by the use of words which represent things as alive, at work, in movement—*ὅσα ἐνεργοῦντα σημαίνει*. For him, accordingly, the telling name is *ἐνέργεια*. The words heard,

[11] *περὶ ῥητ.* 1411 b 24 ff. Cp. Demetr. *περὶ ἑρμ.* 81 *ἀρίστη δὲ δοκεῖ μεταφορὰ τῷ Ἀριστοτέλει ἡ κατὰ ἐνέργειαν καλουμένη κτέ.*

[12] Demetr. *περὶ ἑρμ.* 81 does understand Aristotle, at least in part. On the other hand, it is *ἐνάργεια* merely which he marks in the Homeric *παραβολαί*, not *ἐνέργεια* with Aristotle, 1412 a 6.

representing things *ἐνεργοῦντα*, things *κινούμενα καὶ ζῶντα*, seem to partake in this *ἐνέργεια*, this life and movement, and may themselves at a pinch be termed *ἐνέργειαι*.

But this is perhaps beyond the ken of the praters about TROPES, and if *ἐνέργεια* is the term which the compiler of this handbook wrote down, it is in him no doubt a mere echo of Aristotle's precise articulation, and stands for *ἐνάργεια*.[13] Nor does this whole article matter greatly for the scholia. There are some adscripts in the venetus in which this or that expression is annotated as *ἐναργής*;[14] and these expressions are just like others which are annotated as *ἐμφα(ν)τικαί*. The conclusion is that more particularly in the later commentators both *ἐμφα(ν)τικόν* and *ἐναργές* are used in the same loose way as "emphatic" and "vivid" are used by a modern

> when he sifts,
> Through coarsest boulter others' gifts.

4

ἐπανάληψις

ἐστι δὲ ἡ καὶ πολλάκις ἐπαλλήλως τιθεμένη φράσις·—δὲ μέν (*α* 22)

ἀλλ' ὁ μὲν Αἰθίοπας μετεκίαθε τηλόθ' ἐόντας,
Αἰθίοπας τοὶ διχθὰ δεδαίαται ἔσχατοι ἀνδρῶν.

---

[13] Or he may have meant "realness," "actualness," "life," "spirit," and may have intended in his own way to indicate the source of *ἐνάργεια*. Cp. sch. Soph. El 1404 *νῦν τοίνυν βοώσης ἐν τῇ ἀναιρέσει τῆς* Κλυταιμνήστρας *ἀκούει ὁ θεατής, καὶ ἐνεργέστερον τὸ πρᾶγμα γίνεται ἢ δι' ἀγγέλου σημαινόμενον· καὶ τὸ μὲν φορτικὸν τῆς ὄψεως ἀπέστη, τὸ δὲ ἐναργὲς οὐδὲν ἧσσον καὶ διὰ τῆς βοῆς ἐπραγματεύσατο.*

[14] Thus corresponding to the foolish note on the *ἔμφασις* in *προϊέναι* at N 1214 is this foolish note on the *ἐνάργεια* in *ὥσπερ εὗρες* at Eq 404 :—*ὥσπερ ἐπέτυχες· ἐναργεῖ δὲ τῇ λέξει τῇ εὗρες κέχρηται. τῷ μὲν γὰρ καμάτῳ καὶ πόνῳ περιγενέσθαι τινὸς τῆς τοῦ κάμνοντος γνώμης καὶ προαιρέσεως ἔλεγχον ἔχει, τὸ δὲ εὑρεῖν ἁπλῶς τῆς παρασχούσης τύχης κτέ* : corresponding to Eq 281 (see supra p. 266 11) is Eq 604—*κυρίως τὸ ἐξεπήδων ἐπὶ ἵππων· φησὶ δὲ τὸ ἐξώρμων· ἐναργεῖ δὲ λέξει κέχρηται δεικνὺς αὐτῶν τὴν προθυμίαν*. So Pa 70, apparently of a supposed case of onomatopoeia—*ἐναργεῖ δὲ λέξει ἐχρήσατο τῷ* (sic) *ἀναρριχᾶται, ἐπεὶ διὰ τῶν χειρῶν δοκοῦσι μάλιστα ἀνέρχεσθαι ἐρειδόμενοι αὐταῖς καὶ ἑλισσόμενοι οἱ διὰ κλιμάκων τὴν ἄνοδον ποιούμενοι*: Aristotle might have called *ἐξεπήδων* at Eq 604 *ἐνέργεια*, as he would have called also two expressions which Phrynichus speaks of as *ἐναργεῖς* : — AB 9 12 *αἴρεσθαι τιμαῖς* :— *ἐναργὴς ἡ φωνὴ ὡς συγγραφική, δηλοῦσα τὸ χαῦνον τῶν ὑπὸ τιμῆς ἐπαιρομένων*: ib. 401 8 *ἄνεμος καὶ ὄλεθρος ἀνθρωπος* :—*πάνυ καινῶς εἴρηται καὶ ἐναργῶς· ἔστι δὲ Εὐπόλιδος· τὸ μὲν γὰρ ἄνεμος δηλοῖ τὸ πανταχοῦ φερόμενον ἀνέμου δίκην καὶ ἀλώμενον καὶ ἀβέβαιον, τὸ δὲ ὄλεθρος καὶ ὀλέθρου ἄξιον, καί, ἀπωλείας· χρήσῃ δὲ τῷ λόγῳ, φησὶ Φρύνιχος κτέ*. Cp. ib. 347 7, part of a note which I should also assign to Phrynichus.

πλεονάκις δέ (B 671)

> **Νιρεὺς Αἰσύμνηθεν ἄγεν τρεῖς νῆας ἐΐσας,**
> **Νιρεύς, Ἀγλαΐης υἱὸς Χαρόποιό τ' ἄνακτος,**
> **Νιρεύς, ὃς κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθε.**

γίνεται δὲ ἐπανάληψις ὅτε τὸ καθάπαξ ῥηθὲν ὑποδιαιρεῖται κατὰ μέρος.[15]

Plutarch, who treats this as a *σχῆμα*, calls Od *a* 22 *παλιλλογία* (*ἐπανάληψις οὖσα μέρους τινὸς λόγου*), of which he distinguishes two kinds, first, this in which other words are interposed between the word or words repeated: and second, *ἀναδίπλωσις* or reduplication, when several words are repeated without a break, e.g. Υ 371

> *εἰ πυρὶ χεῖρας ἔοικεν·*
> *εἰ πυρὶ χεῖρας ἔοικε.*

He further has another name for B 671, viz. *ἐπαναφορά*, when the same word is repeated at the beginning of several lines. After all, Tryphon's *ἐπανάληψις*[16] involving *ὑποδιαίρεσις ἢ κατὰ μέρος* is the simplest title. As defined by him, it includes *ἀναδίπλωσις* like "Enough, Enough!" "Anon, Anon! sir," and for that part *ἐπαναφορά* too.

The scholia reflect this uncertainty in nomenclature. The term *ἐπανάληψις* occurs twice in the ravennas:—

> R 460 (*τίνα τρόπον τὴν θύραν κόψω*), *τίνα*;:— **ἐπανάληψις** *τὸ τίνα*: Ac 313 *οὐχ ἁπάντων, οὐχ ἁπάντων*:—*πάνυ ἀδεῶς καὶ τεθαρρηκότως ἐχρήσατο* **τῇ ἐπαναλήψει** *κτέ.*

By the commentator on the Frogs it may have been held to be a TROPE, but hardly so by his fellow on the Acharnians, who treats it as a rhetor and must have taken the same view of it as appears at N 267 and Pa 1 in the venetus:—

> N 267 *μήπω γε, μήπω γε*:—**ἀναδίπλωσις** *καλεῖται τὸ τοιοῦτο σχῆμα τοῦ λόγου, τῷ δὶς τοῖς αὐτοῖς ὀνόμασι χρῆσθαι*: Pa 1 *αἶρ', αἶρε*:—**ἐπαναδίπλωσις** *τὸ σχῆμα τοῦ λόγου· δὶς γὰρ τῇ αὐτῇ λέξει κέχρηται.*

---

[15] 8 753=3 203: Plut. 32.

[16] The meaning of the term is well illustrated by sch. N 595, and Av 648 (where I should have given—*ἐπανάκρουσαι*): —. . . *ἢ ἀντὶ τοῦ ᾆσας πρὸ τούτου πάλιν ᾆσον, καί, ἐπανάλαβε.*

In this last place, as at Ac 313, it is held to contribute to ἔμφασις (rhetorical), as another note shows. At N 46 it is wrongly thought to occur, and to make irony :—

Μεγακλέους, τοῦ Μεγακλέους :—. . . **ἐδιπλασίασε** δὲ τὸ ὄνομα ‹εἰρωνευόμενος ven›.

5

ἀντίφρασις

ἐστι λέξις διὰ τοῦ ἐναντίου ἢ παρακειμένου τὸ ἐναντίον παριστῶσα χωρὶς ὑποκρίσεως — πρόσκειται δὲ "χωρὶς ὑποκρίσεως" διὰ τὴν εἰρωνείαν —.

(ᾱ) διὰ μὲν τοῦ ἐναντίου τὸ ἐναντίον ἀντιφράζεται οὕτως (O 11)

ἐπεὶ οὔ μιν ἀφαυρότατος βάλ' Ἀχαιῶν·

ἀλλ' ὁ ἄριστος δηλονότι. καί (A 330)

οὐδ' ἄρα τώ γε ἰδὼν γήθησεν Ἀχιλλεύς·

ἀλλὰ συνεχύθη καὶ ἐλυπήθη. ἐνίοτε καὶ αὐτὸ προτίθεται τὸ ἐκ τοῦ ἐναντίου, οἷον (ρ 415)

οὐ ‹μέν μοι δοκέεις› ὁ κάκιστος ‹Ἀχαιῶν› ‹ἔμμεναι› ἀλλ' ὁ ἄριστος.

(β̄) διὰ δὲ τοῦ παρακειμένου τὰ κατ' εὐφημισμὸν λεγόμενα, καί, τὴν κακίαν περιστέλλοντα, ὡς ὅταν τὴν [c]χολὴν ἡδεῖαν[17] **λέγωμεν, καὶ τὰς Ἐριννύας Εὐμενίδας, καὶ χαρ‹ί›εντα**[18] **τὸν λυπῆς ποιητικόν, καὶ τὸν δυσειδῆ πίθηκον καλλί[στο]‹α›ν, καὶ τὴν σκ‹α›ιὰν εὐώνυμον, καὶ τοὺς ἅλας ἡδυντῆρας.**[19]

Although the term *ἀντίφρασις*, that is, the substituting of one phrase for another, does not itself occur in the ravennas, nevertheless certain adscripts are marked out as notes upon it by the phrases they contain :—

Pl 404 *οὐκ ἐτός* :—**οὐκ** *ἀλόγως* **ἀλλὰ** (ven : *ἀντὶ τοῦ* rav) *δικαίως* : N 580 *μηδενὶ ξὺν νῷ* :—**μηδεμιᾷ** *διανοίᾳ, καί, κρίσει,* **ἀλλ'** *ἀσυμφόρως καὶ ἀκαίρως* : R 714 *οὐκ εἰρηνικός ἐσθ'* :—*ἀντὶ τοῦ* ‹**οὐχ**› *ἥσυχος* **ἀλλ'** *ἔνοπλος* : ib.

[17] Cp. Alexis ap. Athen. 13 558 F.
[18] χάροντα MSS.
[19] 8 755 = 3 204. Cp. Hellad. ap. Phot. Bibl 535 a 4, who gives other examples. As a *σχῆμα* it is sometimes designated *ἀντεναντίωσις*, as by Alex. *περὶ σχημ.* 8 481 = 3 37.

ἀλλ' *οἷον ἔνοπλος*: Av 150 *ὃς οὐκ ἰδών*:—**ἀλλ'** *ἐξ ἀκοῆς μαθών*: L 138 *οὐκ ἐτός*:—**οὐ** *ματαίως* **ἀλλὰ** *δικαίως*.[20]

When the term substituted for the normal expression is not one contrary (*ἐναντίον*) to it, but contrasted (*παρακείμενον*) with it, the TROPE is often entitled *εὐφημισμός*,[21] and by this name it is called at Ac 200:—

χαίρειν κελεύων πολλὰ τοὺς Ἀχαρνέας:—**κατ' εὐφημισμὸν** *τὸ χαίρειν*: cp. ven Eq 1151 *ἄπαγ' ἐς μακαρίαν*:—*εἰς ὄλεθρον*, **κατ' εὐφημισμόν.**

6

εἰρωνεία

ἐστὶ λόγος διὰ τοῦ ἐναντίου τὸ ἐναντίον μετά τινος ἠθικῆς ὑποκρίσεως δηλῶν· ὡς παρ' Εὐριπίδῃ (Med 509) **ἡ Μήδεια τὸν πολλὰ ἠδικηκότα Ἰάσονα μακαρίαν αὐτήν φησι πεποιηκέναι· ὁμοίως δὲ καὶ Τηλέμαχος πρὸς ἕνα τῶν μνηστήρων φησί** (ρ 397)

Ἀντίνο', ἦ μέν καλὰ πατὴρ ὡς κήδεαι υἱος·

οὐ γὰρ ὁ Ἀντίνοος ὡς πατὴρ ἐφρόντιζεν αὐτοῦ· τοὐναντίον μὲν οὖν καὶ ἐβούλετο ἀποκτεῖναι. [κτέ].

τῆς δὲ εἰρωνείας τὸ μὲν ἐπὶ τῶν πέλας λέγεται, τὸ δὲ ἐφ' ἡμῶν αὐτῶν· τὸ μὲν οὖν ἐπὶ τῶν πέλας καλεῖται μυκτηρισμὸς καὶ χλευασμός, τὸ δὲ ἐφ' ἡμῶν αὐτῶν ἀστεϊσμός.[22]

Though the species of *εἰρωνεία* seem rarely to be annotated with any intention of marking their TROPICAL character, certainly *εἰρωνεία* itself often is:—

Pl 657 *εὐδαίμων*:—**ἐν εἰρωνείᾳ** *ἀντὶ τοῦ κακοδαίμων*. So 946: N 8: 61: R 1113: 1121: Pa 675: 864.[23]

---

[20] Perhaps also Pl 859 *ἤνπερ μὴ 'λλίπωσιν αἱ δίκαι*: —*ἐὰν τὸ δίκαιον παραμείνῃ, φησί*: Av 1461 *βέμβικος οὐδὲν διαφέρειν δεῖ*:—*εὔστροφον καὶ εὐκίνητον δεῖ εἶναι*: Eq 37 *οὐ χεῖρον*: —*ἀντὶ βέλτιον*: Ec 220 *εἰ μή τι καινὸν ἄλλο περιειργάζετο*:—*ἀντὶ τοῦ εἰ ἐφύλαττεν τὸν ἀρχαῖον νόμον*: 620 *οὐκ ἐπιλείψει*: —*ἀντὶ τοῦ ἀρκέσει*.

[21] Galen 18 (2) 611 "*εὐηθέστερον*" *δὲ εἶπεν οὐ κατὰ τὸ κύριον τοῦ εὐήθους σημαινόμενον ἐν ᾧ δηλοῦται τὸ εὖ ἔχον ἦθος, ὁ γὰρ ἠλίθιος εὐήθης ὁμοίως λέγεται τῇ τε γλυκείᾳ καὶ τῷ καλλίᾳ, γλυκεῖαν μὲν τὴν σῦν ὀνομαζόντων τῶν ἀνθρώπων ὅταν θυθῇ τοῖς θεοῖς εὐφημίας ἕνεκα, καλλίαν δὲ τὸν πίθηκον, ἐπειδὴ καὶ τούτου τὴν προσηγορίαν φυλάττοντες λέγουσιν.* Cp. ib. 236, where, however, Galen says that these euphemistic terms are used *ἐν ὑποκρίσει τινί*. An alternative for *κατ' ἀντίφρασιν* in notes is *ἐκ τοῦ ἐναντίου*, and for *κατ' εὐφημισμόν*, *εὐφήμως*. The phrase *ἐκ τοῦ ἐναντίου* may replace even *κατ' εὐφημισμόν*, where *ἐκ τοῦ παρακειμένου* would be more exact.

[22] 8 757=3 205. I have brought *εἰρωνεία* back one place to get the contrast with *ἀντίφρασις*.

[23] *μετὰ εἰρωνείας* occurs at Pa 675: *κατ' εἰρωνείαν* at L 556: Ec 201: *εἰρωνείᾳ* (if correct, as it may well be) at L 822.

Two notes are quite informing, and like so many other notes on the same play betray an early standpoint:—

Av 91 ὡς (*ἀνδρεῖος εἶ*):—**ἐν εἰρωνείᾳ** *τὸ ὡς*: 135 *νὴ Δία ταλαιπώρων πραγμάτων ἐρᾷς*:—**ἐν εἰρωνείᾳ** *τὸ νὴ Δία.*

The commentator most justly so frames his note as to indicate that all the stress of the *ἠθικὴ ὑπόκρισις* which makes IRONY must in the one case fall upon the *ὡς* and in the other upon the *νὴ Δία*. This man's instructions in *ἀνάγνωσις* must have taught his boys something.

It is sometimes a matter of debate whether words should be taken *ἐν εἰρωνείᾳ* or *ἀληθῶς*. Such cases of *ἀμφιβολία* occur at—R 38 *κενταυρικῶς*:—(1) *ἀντὶ τοῦ ἀκόσμως, ὑβριστικῶς, ὅτι . . . τινὲς δὲ* (2) *ἀντὶ τοῦ μαλακῶς· "εἰρωνεύεται γὰρ ὁ Ἡρακλῆς κτέ"*: Pl 566 (transcpt): L 556: 822.

7

ἀντονομασία

ἐστὶ λέξις ἡ φράσις διὰ συνωνύμων ὀνομάτων τὸ κύριον παριστῶσα·—λέξις μέν (O 221)

<ἔρχεο νῦν, φίλε> Φοῖβε, <μεθ' Ἕκτορα χαλκοκορυστήν>·

ἀντὶ τοῦ Ἀπολλον· καί (Υ 20)

<ἔγνως,> Ἐννοσίγαιε, <ἐμὴν ἐν στήθεσι βουλήν>·

ἀντὶ τοῦ Πόσειδον· καί (Θ 406)

ὄφρα ἴδῃ Γλαυκῶπις ὅτ' ἂν ᾧ πατρὶ μάχηται·

ἀντὶ τοῦ Ἀθηνᾶ·
φράσις δέ (A 9)

Λητοΐδης καὶ Διὸς υἱός·

ἀντὶ τοῦ Ἀπόλλων.[24]

At T 55 Agathon's servant, telling how Agathon makes a tragedy, says that one of his devices is *ἀντονομασία*, and when Agathon himself gives a sample of his work, the TROPE makes its presence felt.[25] Agathon may have learned the trick at school; for in Homer the device is common, commoner far than in Athenian poets. In Byzantine prose it is more common even

[24] 8 756=3 204. The examples are well-selected as in each case the *κύριον ὄνομα* precedes.

[25] 101 *χθονίαις*: 109 *Φοῖβον*: 120 *ἀσιάδος.*

than it is in English, where parsimony in its use is unwisely held by some to be a fault in style.

Like many of the TROPES in this chapter, *ἀντονομασία* may be not *ἀντονομασία* only, but also some one among the fourteen—metaphor,[26] allegory,[27] aenigma,[28] synecdoche,[29] periphrasis often,[30] and often onomatopoeia.[31] It also gives rise often to *ἀμφιβολία*.[32]

That scholiasts did treat these characteristics of the written word as TROPES, just as Tryphon implies, there can be no question. Moreover, his catalogue is so complete—too complete indeed, as has been already said, for comedy—that there are no[33] omissions to make good, unless it be the case that it was his intention to include *ἔλλειψις* (*ἡ ἐν λόγῳ*) and *πλεονασμὸς* (*ὁ ἐν λόγῳ*) as TROPES. On the other hand, both ELLIPSE and PLEONASM, which fill so large a place in scholia, admit of being treated more adequately as *σχήματα*, and as such they shall be treated in the sequel.

There is another point of view from which these features of the word called by Tryphon TROPES may be regarded, a point of view favoured by the rhetors. That will be taken in the next chapter. Towards a proper apprehension of it some of the TROPES which I have designedly omitted will be useful. They are therefore given in the following note.

---

[26] Av 209 *ἄγε σύννομέ μοι* :—*ὡς μετέχουσα τοῦ αὐτοῦ βίου, καί, τῆς αὐτῆς νομῆς* : etc.

[27] L 807 *τῷ Μελανίωνι* :—*σοὶ τῷ γέροντι* : Ec 1073 *παρὰ τῶν πλειόνων* :—*παρὰ τῶν νεκρῶν*.

[28] R 1259 *τὸν βακχεῖον ἄνακτα* :—*τὸν Αἰσχύλον κτέ* : T 120 *ἀσιάδος*.

[29] N 869 *τῶν κρεμαστῶν* :—*τῶν ὀργάνων . . . κρέμαται γὰρ κτέ* : 1219 : 1309 : R 395 : Av 123 : L 1082 : Ac 75 etc. etc.

[30] N 316 : 349 : 436 : 860 : R 422 etc. etc.

[31] N 333 *ἀσματοκάμπτας* :—*τοὺς διθυραμβοποιούς, ἐπεὶ κτέ* : R 814 *ἐριβρεμέτας* :—*ὁ Αἰσχύλος, πρὸς τὸ κτέ*, etc.

[32] N 1309 *τοῦτον τὸν σοφιστήν* :—*τὸν φιλόσοφον ἢ τὸν παῖδα ἢ τὸν γέροντα* : R 395 : L 443 : 643 : 1286 : T 299.

[33] There hardly seem to be proper grounds for considering *ἐξοχή* an omission. It may well have been deliberately omitted as no proper trope. Though catalogued by some as trope and by others as figure, *ἐξοχή* is rather an interpreter's label than a recognised interpretative weapon, and therefore is used in a very loose and careless way of things for which there were other more significant names. There are these notes upon it in the ravennas—Pl 1 *ὦ Ζεῦ καὶ θεοί* :—*ὁ Ζεὺς παραλέληπται κατ' ἐξοχὴν τῶν ἄλλων θεῶν, ὡς τὸ Ὁμηρικόν·* (N 1) *Τρῶάς τε καὶ Ἕκτορα* : T 365 *Μήδους* :—*ἀντὶ τοῦ εἰπεῖν πολεμίους εἶπεν Μήδους· κατ' ἐξοχὴν δὲ εἴρηται ὥσπερ καὶ παρ' Ὁμήρῳ·* (N 1) *Ζεὺς δ' ἐπεὶ οὖν Τρῶάς τε καὶ Ἕκτορα* : Ac 61 *παρὰ βασιλέως* :—*οὕτως Περσῶν βασιλεὺς κατ' ἐξοχήν· τοὺς δὲ ἄλλους ἔλεγον προστιθέντες τῶν ἀρχομένων τὰ ὀνόματα* : cp. Pl 438 *ἄναξ Ἄπολλον καὶ θεοί* :—*ἰδίως τὸν Ἀπόλλωνα ὡς ἀλεξίκακον* : sch. ven N 195 *ἵνα μὴ 'κεῖνος ὑμῖν ἐπιτύχῃ* :—. . . *τὸ δ' ἐκεῖνος κατ' ἐξοχήν*. T 365 is a flat case of synecdoche : Ac 61 refers to a matter of usage (*χρῆσις*), as the *ἔλεγον* indicates : N 195 is perhaps a case of (rhetorical) emphasis. As for Pl 438, if a case at all, it might rather have been treated as an instance of *τὸ ὁμοτικὸν σχῆμα*.

LONGER NOTE TO CHAPTER III

TROPES GIVEN BY TRYPHON, BUT LITTLE USED BY THE SCHOLIASTS

A

ὁμοίωσίς

ἐστι ῥῆσις καθ' ἣν ἕτερον ἑτέρῳ παραβάλλομεν· εἴδη δὲ αὐτῆς εἰσι γ̄, εἰκών, παράδειγμα, παραβολή.

<ā> εἰκών ἐστι λόγος ἐναργῶς ἐξομοιοῦν πειρώμενος διὰ τοῦ παραλαμβανομένου πρὸς ὃ παραλαμβάνεται, οἷον (B 480 of Agamemnon)

ἠΰτε βοῦς ἀγέληφι μέγ' ἔξοχος ἔπλετο πάντων
<ταῦρος· ὃ γάρ τε βόεσσι μεταπρέπει ἀγρομένῃσι>·

παρέπεται δὲ τῇ εἰκόνι μέγεθος, σχῆμα, χρῶμα· εἰκονίζεται δὲ ἤτοι ὅλα πρὸς ὅλα,[1] οἷον (ρ 36)

περίφρων Πηνελόπεια
Ἀρτέμιδι ἰκέλη <ἠὲ χρυσέῃ Ἀφροδίτῃ>·

ἢ μέρη πρὸς μέρη, οἷον (B 477)

<κρείων Ἀγαμέμνων
ὄμματα καὶ κεφαλὴν ἴκελος Διὶ τερπικεραύνῳ>,
Ἄρεϊ δὲ ζώνην, στέρνον δὲ Ποσειδάωνι·

σχῆμα δὲ πρὸς σχῆμα, οἷον (B 87)

ἠΰτε ἔθνεα εἶσι μελισσάων ἀδινάων,
<πέτρης ἐκ γλαφυρῆς αἰεὶ νέον ἐρχομενάων·
βοτρυδὸν δὲ πέτονται ἐπ' ἄνθεσιν εἰαρινοῖσιν·
αἱ μέν τ' ἔνθα ἅλις πεποτήαται, αἱ δέ τε ἔνθα·
ὣς τῶν ἔθνεα πολλὰ νεῶν ἄπο καὶ κλισιάων
ἠϊόνος προπάροιθε βαθείης ἐστιχόωντο
ἰλαδὸν εἰς ἀγορήν>·

[1] "Marking a resemblance is a manner of speaking whereby we compare one thing with another. There are three species of it, a likeness, an example, a comparison. (*a*) A likeness is a description which aims at producing exactly, by virtue of the means employed, a vivid likeness of that in respect to which it is employed. Incident to the likeness are size, general appearance, colour. Wholes are portrayed as answering to wholes, parts to parts; general appearance as corresponding with general appearance, colour with colour, size with size."

χρῶμα δὲ πρὸς χρῶμα, οἷον (Δ 141)

ὡς δ' ὅτε τίς τ' ἐλέφαντα γυνὴ φοινικὶ μιήνῃ
< . . . . . >
τοῖοί τοι, Μενέλαε, μιάνθην αἵματι μηροί>·

μέγεθος δὲ πρὸς μέγεθος, οἷον (ι 319)

Κύκλωπος γὰρ ἔκειτο μέγα ῥόπαλον παρὰ σηκῷ
< . . . τὸ μὲν ἄμμες εἴσκομεν εἰσορόωντες
ὅσσον θ'> ἰστὸν νηὸς ἐεικοσόροιο <μελαίνης κτέ>.

<β> παράδειγμά ἐστι τοῦ προγεγονότος πράγματος παρένθεσις καθ' ὁμοιότητα τῶν ὑποκειμένων πρὸς παραίνεσιν, προτροπῆς ἢ ἀποτροπῆς ἕνεκεν·[2]—προτροπῆς μέν, οἷον (α 294)

<φράζεσθαι δὴ ἔπειτα κατὰ φρένα καὶ κατὰ θυμὸν
ὅππως κε μνηστῆρας ἐνὶ μεγάροισι τεοῖσιν
κτείνῃς ἠὲ δόλῳ ἢ ἀμφαδόν· οὐδέ τί σε χρὴ
νηπιάας ὀχέειν, ἐπεὶ οὐκέτι τηλίκος ἐσσί.
ἦ> οὐκ ἀΐεις οἷον κλέος ἔλλαβε δῖος Ὀρέστης
πάντας ἐπ' ἀνθρώπους, ἐπεὶ ἔκτανε πατροφονῆα,
Αἴγισθον δολόμητιν ὅ[s] οἱ πατέρα κλυτὸν ἔκτα ;

ἀποτροπῆς δέ, οἷον (Ζ 128)

<εἰ δέ τις ἀθανάτων γε κατ' οὐρανοῦ εἰλήλουθας,
οὐκ ἂν ἔγωγε θεοῖσιν ἐπουρανίοισι μαχοίμην>.
οὐδὲ γὰρ οὐδὲ Δρύαντος υἱὸς κρατερὸς Λυκόεργος
δὴν ἦν, ὅς ῥα θεοῖσιν ἐπουρανίοισιν ἔριζεν·
<κτέ>.

<γ> παρεμβολή ἐστι λόγος διὰ παραθέσεως ὁμοίου πράγματος τὸ ὑποκείμενον μετ' ἐνεργείας παριστάνων, οἷον (Β 144)

κινήθη δ' ἀγορὴ ὡς κύματα μακρὰ θαλάσσης,
πόντου Ἰκαρίοιο <κτέ>.

γίνονται δὲ αἱ παραβολαὶ τετραχῶς, ἤτοι πάθους πάθει, ἢ διαθέσεως διαθέσει, ἢ φύσεως φύσει, ἢ πράξεως πράξει·[3]—πάθους μὲν οὖν πάθει (ε 394)

ὡς δ' ὅταν ἀσπάσιος <βίοτος παίδεσσι φανήῃ
πατρός, ὃς ἐν νούσῳ κῆται κρατέρ' ἄλγεα πάσχων
δηρὸν τηκόμενος, στυγερὸς δέ οἱ ἔχραε δαίμων·
ἀσπάσιον δ' ἄρα τόν γε θεοὶ κακότητος ἔλυσαν·
ὣς Ὀδυσεῖ ἀσπαστὸν ἐείσατο γαῖα καὶ ὕλη>·

διαθέσεως δὲ διαθέσει (Γ 33)

ὡς δ' ὅτε τίς τε δράκοντα ἰδὼν παλίορσος ἀπέστη
<οὔρεος ἐν βήσσῃς, ὑπό τε τρόμος ἔλλαβε γυῖα,

---

[2] "An example is this—Some incident in the past is parenthetically introduced as a case resembling the situation conceived of, and therefore providing instruction as an incentive or as a deterrent."

[3] "A comparison is any description which gives a lively presentment of the situation by means of something similar placed side by side with it. A comparison is made in any of four ways. Emotion is matched with emotion, or sensation with sensation, or one process in nature with another, or one mode of activity with another."

ἄψ δ' ἀνεχώρησεν ὠχρός τέ μιν εἶλε παρειάς,>
ὡς αὖτις καθ' ὅμιλον ἔδυ Τρώων ἀγερώχων
<δείσας Ἀτρέος υἱὸν Ἀλέξανδρος θεοειδής>·

φύσεως δὲ φύσει, οἷον (Z 146)

οἵη περ φύλλων γενεή, τοίη δὲ καὶ ἀνδρῶν.
<φύλλα τὰ μέν τ' ἄνεμος χαμάδις χέει, ἄλλα δέ θ' ὕλη
τηλεθόωσα φύει, ἔαρος δ' ἐπιγίγνεται ὥρη·
ὡς ἀνδρῶν γενεὴ ἡ μὲν φύει ἡ δ' ἀπολήγει>·

πράξεως δὲ πράξει (Λ 67)

οἱ δ' ὥς τ' ἀμητῆρες ἐναντίοι ἀλλήλοισιν
<ὄγμον ἐλαύνωσιν ἀνδρὸς μάκαρος κατ' ἄρουραν
πυρῶν ἢ κριθέων, τὰ δὲ δράγματα ταρφέα πίπτει·
ὣς Τρῶες καὶ Ἀχαιοὶ ἐπ' ἀλλήλοισι θορόντες
δῄουν, οὐδ' ἕτεροι μνώοντ' ὀλοοῖο φόβοιο>—

διαφέρει δὲ παράδειγμα παραβολῆς, ὅτι τὸ μὲν παράδειγμα ἀπὸ γεγονότων πραγμάτων παραλαμβάνεται, ἡ δὲ παραβολὴ ἐξ ἀορίστων καὶ ἐνδεχομένων γενέσθαι.[4]

B

χαρακτηρισμός

ἐστι λόγος τῶν περὶ τὸ σῶμα ἰδιωμάτων ἀπαγγελτικός, ὃν καί τινες εἰκονισμὸν λέγουσιν, οἷον (τ 246)

γυρὸς ἐν ὤμοισιν, μελανόχροος, οὐλοκάρηνος.[5]

C

εἰκασμός

ἐστιν ὁμοιότης[6] εἴδους περισπῶσα τὴν φαντασίαν πρὸς τὸ γελοιότερον, ὃ δὴ ὑπό τινων σκῶμμα καλεῖται· διαφέρει δὲ τῆς εἰκόνος ὡς γένους εἶδος· ἡ μὲν γὰρ εἰκὼν οὐκ εὐθέως εἰκασμός, ὁ δὲ εἰκασμὸς πάντως εἰκών.[7]

How admirably the definitions of ὁμοίωσις and its species sum up early teaching will become clear to anybody who takes the trouble to read the scholia at B 87 ff: 144 ff: Γ 33; Δ 141 ff: Λ 67 ff in Dindorf and Maass. The nomenclature is almost constant throughout Greek criticism,

[4] 8 747 ff=3 200–201.

[5] 8 751=3 201 "A sketch is a description designating bodily peculiarities. It is sometimes called portraiture."

[6] For ὁμοιότης = mimicry cp. Athen. 9 391 B χαίρουσι δὲ οἱ σκῶπες καὶ ὁμοιότητι καὶ ἀπ' αὐτῶν ἡμεῖς σκώπτειν καλοῦμεν τὸ συνεικάζειν, καί, καταστοχάζεσθαι τῶν σκωπτομένων διὰ τὸ τὴν ἐκείνων ἐπιτηδεύειν προαίρεσιν. The use of συνεικάζειν and of καταστοχάζεσθαι would seem to show that Athenaeus misunderstood his authority, and was ignorant of the early meaning of εἰκάζειν. Cp. Anaxim. περὶ ῥητ. 35=Sp Ham 1 (2) 84 τὰ μὲν γὰρ σκώμματα στοχάζεται τῆς ἰδέας ἢ τῆς οὐσίας, οἱ δὲ λόγοι τῶν ἠθῶν καὶ τῶν τρόπων εἰσὶν οἷον εἰκόνες. For ὁμοιότης εἴδους as the basis of σκῶψις and εἰκασία see Plat. Men 80 A ff: Symp 216 C.

[7] 8 751=3 201 "Caricature is mimicry of form such as distorts its appearance in order to make it ludicrous. It is sometimes called σκῶμμα. It differs from εἰκών, or a likeness, as species from genus. The εἰκών is not primarily εἰκασμός, but the εἰκασμός is necessarily εἰκών."

although there is some diversity in applying *εἰκών* and *παραβολή*,[8] and *εἰκών* can further be used of a metaphor[9] or of *εἰκασμός*. The textbook definition of *παράδειγμα* is also appropriate to Homer in particular, and must be enlarged to embrace other species.

I dare say *χαρακτηρισμός* limited to bodily peculiarities may have been a class-room name sometimes heard in the Homer lesson; but if so, it is surprising that the extant scholia give no hint of it at B 217. Neither *χαρακτηρισμός* nor *χαρακτηρίζειν* is found in the ravennas with the necessary qualification, *τὰ περὶ τὸ σῶμα ἰδιώματα*, but for all I know these may be comments upon *χαρακτηρισμός*:—

R 804 *ἔβλεψε γοῦν ταυρηδὸν ἐγκύψας κάτω*:—*τοιοῦτος γὰρ τῷ σχήματι ὁ Αἰσχύλος*: T 31 *ὁ μέλας, ὁ καρτερός*:—*οἱ περὶ Ἀρίσταρχον καὶ Δίδυμόν φασιν εἶναι τοιοῦτον Ἀγάθωνα, ἐγὼ δὲ κτέ.*

The article on caricature is noteworthy and informing. It is borne out by scores of passages in which *εἰκάζειν*, or *σκώπτειν*, or both occur. The alphabet of caricature is suggested by Hesychius—*εἰκάζειν*:—*σκώπτειν, ἰσικάζειν, τὸ λέγειν "ὅμοιος εἶ τῷδε."* The child's drawing with the name of the person meant by it attached comes first. It is thus that the Clouds let Hieronymus know what they think of him—

σκώπτουσαι τὴν μανίαν αὐτοῦ Κενταύροις ᾤκασαν αὐτάς:

and thus or almost thus might the Paphlagonian have been caricatured; but being a bully, *οὐκ ἦν ἐξῳκασμένος*:—*ὑπὸ τοῦ δέους γὰρ αὐτὸν οὐδεὶς ἤθελεν τῶν σκευοποιῶν εἰκάσαι.* At Av 803 Euelpides asks why Peisthetaerus laughs, and Peisthetaerus says—

ἐπὶ τοῖσι σοῖς ὠκυπτέροις.
οἶσθ' ᾧ μάλιστ' ἔοικας ἐπτερωμένος;
εἰς εὐτέλειαν χηνὶ συγγεγραμμένῳ:

and to the "tu quoque" from Euelpides—

σὺ δὲ κοψίχῳ γε σκάφιον ἀποτετιλμένῳ:

he answers *εὐτραπέλως*—

ταυτὶ μὲν ᾠκάσμεσθα κατὰ τὸν Αἰσχύλον.

---

[8] See Minuc. *περὶ ἐπιχειρ.* 2=Sp Ham 1 (2) 342 *διαφέρουσι δὲ αἱ μὲν παραβολαὶ τῶν παραδειγμάτων ὅτι τὰ μὲν παραδείγματα ἐξ ἱστορίας λαμβάνεται, αἱ παραβολαὶ δὲ ἄνευ ἱστορίας καὶ ἀορίστως ἐκ τῶν γινομένων—"ὥσπερ γὰρ οἰκίας οἶμαι καὶ πλοίου τὰ κάτωθεν ἰσχυρότερα εἶναι ⟨κτέ⟩." ἡ δὲ εἰκών ἐστι μὲν ἡ αὐτὴ τῇ παραβολῇ, ἐναργέστερον δὲ ποιεῖ τὸν λόγον, ὥστε μὴ μόνον ἀκούειν ἀλλὰ καὶ ὁρᾶν δοκεῖν κτέ.*

[9] Aristotle's doctrine is stated *περὶ ῥητ. γ̄* 4=1406 b 20 ff *ἔστι δὲ καὶ ἡ εἰκὼν μεταφορά· διαφέρει γὰρ μικρόν· ὅταν μὲν γὰρ εἴπῃ τὸν Ἀχιλλέα "ὡς δὲ λέων ἀνόρουσεν," εἰκών ἐστιν, ὅταν δὲ "λέων ἐπόρουσε" μεταφορά· διὰ γὰρ τὸ ἄμφω ἀνδρείους εἶναι προσηγόρευσε μετενέγκας λέοντα τὸν Ἀχιλλέα*: ib. 10=1410 b 17 *ἔστι γὰρ ἡ εἰκὼν . . . μεταφορὰ διαφέρουσα προθέσει* (i.e. *τῷ ὥσπερ, ὡς, κτλ.*). Aristotle, in the continuation of the former passage, also comprehends *εἰκασμοί* under *εἰκόνες*. Demetr. *περὶ ἑρμ.*, who is good on metaphor, prefers (80) *εἰκασία* to *εἰκών* as the name for *μεταφορὰ πλεονάζουσα προσθέσει*, cp. sch. Ec 126. The scholiasts, as will be seen shortly, have a way of annotating certain kinds of metaphor as ellipse and desiderating *ὡς* or *ὥσπερ*.

But wit of this stamp better jumps with the buffoonery of Lysistratus ὁ σκωπτόλης—

> εἶτ' αὐτὸν ὡς εἶδ' ἤκασεν Λυσίστρατος·
> ἔοικας, ὦ πρεσβῦτα, νεοπλούτῳ τρυγί,
> κλητῆρί τ' εἰς ἀχυρμὸν ἀποδεδρακότι.

which Philocleon rebuts with a "tu quoque" also—

> ὁ δ' ἀνακραγὼν ἀντῆκασ' αὐτὸν πάρνοπι
> τὰ θρῖα τοῦ τρίβωνος ἀποβεβληκότι,
> Σθενέλῳ τε τὰ σκευάρια διακεκαρμένῳ.

How rife εἰκασμός or σκῶψις was in Athens then every comedy declares (Av 1290 ff), though, no doubt, comedy reflects here not so much social usage as the vagary which gave to the grossest forms of caricature the public protection at certain seasons of religious sentiment (R 416–430). In private intercourse as τὸ ἐοικάζειν it can only have been tolerated in the later hours of symposia; and at soberer times it must have been forced to grow more gentle and to veil itself in εὐτραπελία.[10]

Between σκῶψις as the first step towards λοιδορία and σκῶψις refined by good sense and veiled by worldly wisdom the degrees are so many that they cannot be counted here; but whenever and however employed the words σκώπτειν, σκῶψις, σκῶμμα carry always a suggestion, if not more, of personality, and of disparagement coming near to caricature.

For the reason already indicated the terminology evident in these articles is absent almost entirely from the ravennas. The commentator on the Plutus employs παραβολή in annotating a metaphor at 269—σωρὸν ἥκειν χρημάτων ἔχοντα :—ὡς γεωργοὶ ταύτῃ κέχρηνται τῇ παραβολῇ. The word εἰκών occurs in the venetus in these, and perhaps in more passages :—

R 822 φρίξας δ' αὐτοκόμου λοφιᾶς κτέ :—ὡσεὶ εἶπεν ὀργισθεὶς ὥσπερ σῦς· "πᾶν δέ τ' ἐπισκύνιον κάτω ἕλκεται" (P 136)· ⟨εἰς ἓν δὲ συνήγαγεν ὁμοῦ ἀμφοτέρας τὰς ὁμηρικὰς εἰκόνας, τήν τε ἐπὶ τοῦ λέοντος (P 133 ff) καὶ τὴν ἐπὶ τοῦ συός (N 471) ven⟩: Pa 34 (κύψας . . .) ὥσπερ παλαιστής :—. . . ὁμοῦ δὲ τὸ ἐπιφερόμενον οἰκείως τῶν παλαιστῶν ἐμνημόνευσε καὶ τῇ εἰκόνι ἐχρήσατο κτέ : V 702 τοῦ ζῆν ἔνεχ' ὥσπερ ἐλαίῳ :—⟨ἡ εἰκὼν ven⟩ ἀπὸ τῶν σφόδρα ἀρρωστούντων· ⟨οἱ γὰρ κατὰ μικρὸν βουλόμενοι βάλλειν ἐρίῳ ἐνστάζουσιν ven⟩.

Two of these instances evidently, and perhaps all three, belong to the ravennas tradition, but they tell very little except that no precise distinction was made by their framers between μεταφορά and εἰκών. At Pa 34 and at V 702 a second note in the venetus prefers the term μεταφορά.

D

συντομία

ἐστὶ φράσις αὐτὰ τὰ ἀναγκαῖα τοῦ δηλουμένου ἔχουσα, οἷον (Σ 20)

> κεῖται Πάτροκλος, νέκυος δὲ δὴ ἀμφιμάχονται
> γυμνοῦ· ἀτὰρ τά γε τεύχε' ἔχει κορυθαίολος Ἕκτωρ.

[10] See especially Arist. Eth Nic 1193 a 17 ff.

καί (ζ 115)

> σφαῖραν ἔπειτ' ἔρριψε μετ' ἀμφίπολον βασίλεια·
> ἀμφιπόλου μὲν ἄμαρτε, βαθείῃ δ' ἔμπεσε δίνῃ·
> ταὶ δ' ἐπὶ μακρὸν ἄϋσαν· ὁ δ' ἔγρετο δῖος Ὀδυσσεύς.[11]

: Both the passages cited were διαβεβοημένα τοῖς παλαιοῖς ἐπὶ συντομίᾳ.[12] This article proves how large was Tryphon's conception of "trope." Yet he might have found examples of συντομία in single words.[13] One is pointed out by the commentator on Pa in the last word of the line (308):—

> τὴν θεῶν πασῶν μεγίστην καὶ φιλαμπελωτάτην·

:—συντόμως ἐκ τῆς ἀμπέλου τὴν περὶ γεωργίας ἐπιμέλειαν ἐδήλωσεν εἰρήνης οὔσης· πολέμου γὰρ ὄντος τὸ ἐναντίον ἠμελοῦντο: and another is indicated at N 300—λιπαρὰν χθόνα Παλλάδος:—διὰ τὴν ἐλαίαν τὴν οὖσαν ἐν αὐτῇ. But of this later.

E

βραχύτης

ἐστὶ φράσις πλέον τι τοῦ ἀκουομένου νοούμενον ἔχουσα· οἷά ἐστι τὰ Δελφικὰ ἀποφθέγματα—γνῶθι σαυτόν· χρόνου φείδου· μηδὲν ἄγαν. βραχύτητα δὲ ἔχει καὶ τό· Λακεδαιμόνιοι Φιλίππῳ. Διονύσιος ἐν Κορίνθῳ. βούλονται γὰρ εἰπεῖν· μὴ ὑψαύχει, ἀφορῶν εἰς Διονύσιον τανῦν γράμματα ἐν Κορίνθῳ διδάσκοντα, ὃς πρότερον ἐτυράννει.[14]

This definition brings βραχύτης very near to ALLEGORY and AENIGMA and the same terms are persistently used of it and of them.

F

προαναφώνησίς

ἐστι λέξις περὶ τῶν μελλόντων προαναφωνουμένη μεταξὺ τῆς συνεχούσης διηγήσεως (Λ 602)

> αἶψα δ' ἑταῖρον ἑὸν Πατροκλῆα προσέειπε
> φθεγξάμενος παρὰ νηός· ὁ δὲ κλισίηθεν ἀκούσας
> ἔκμολεν ἶσος Ἄρηϊ· κακοῦ δ' ἄρα οἱ πέλεν ἀρχή.

On the last clause in Λ 604 a scholiast remarks:—ἀναπτεροῖ τὸν ἀκροατὴν ἡ ἀναφώνησις ἐπειγόμενον μαθεῖν τί τὸ κακὸν ἦν· τὴν προσοχὴν δὲ ἐργάζεται διὰ βραχείας τῆς δείξεως· εἰ γὰρ πλέον ἐπεξειργάσατο, διέφθειρεν ἂν τὸν ἑξῆς λόγον καὶ ἀπήμβλυνε τὴν ποίησιν. In a note on Φ 203 (Oxyrh.

---

[11] 8 752=3 202.

[12] Sch. Σ 20 ff; Eustath. 1553 59.

[13] Cornutus (?) τεχη. ῥητ. Sp Ham 1 (2) 367 ποιήσεις δὲ συντομίαν ὅτε κατ' ἔμφασιν παραλείψεως λέγεις, ὡς ὁ Δημοσθένης (19 192) ἐπειδὴ γὰρ εἶλεν Ὄλυνθον Φίλιππος· διὰ γὰρ τοῦ εἶλεν πολλὰ ἐδήλωσεν. Phryn. AB 918 ἀπρακτεῖν (Xen. Cyr 1 6 6):—καλὴ καὶ σύντομος ἡ φωνή, σημαίνουσα τὸ μὴ κατὰ νοῦν πράττειν.

[14] 8 752=3 202.

Pap.) *προαναφώνησις* is something very different, little better than a dodge for getting over a supposed difficulty in exegesis.

I see no way of reconciling *λέξις* in the definition with the example adduced, for *κακοῦ* cannot well be singled out to bear the whole stress of the TROPE.

The commentator on the Clouds twice refers to *προαναφώνησις*, but I do not think in either case to *προαναφώνησις* as meant by Tryphon—see supra p. 135 n. 24.

CHAPTER IV

TRYPHON'S SECOND GROUP OF TROPES IN RELATION TO φράσις

THIS is a venturesome chapter. It may not have to do with what Dionysius Thrax makes the second part of γραμματική, and ought perhaps to have waited to take its place in the sixth. It also concerns itself with technical terms which will not be defined for a time. On the other hand, it is well that the TROPES' business should be settled for good when the definitions of them are still fresh. Moreover, there is the possibility that the framer of the notes now to be considered imagined that they interpreted the plays κατὰ τοὺς ἐνυπάρχοντας τρόπους. This, however, is hardly likely. They are rather pretentious commentators, and this very arrogance favours the view that they held themselves to be occupied with literary criticism.

Tryphon says expressly that the TROPES in his second group deal with ἡ φράσις—λοιποὶ δὲ τῆς φράσεώς εἰσιν—whereas the earlier group belong to ἡ γραμματική. It is an odd way of distinguishing the two files of TROPES. The file hitherto inspected consist of TROPES enlisted for the service of γραμματική, or interpretation. The TROPES now to be reviewed relate to the way of putting things, to the manner in which thought is expressed. It is a distinction altogether illogical, yet has a certain measure of truth behind it, if it is possible to believe that Tryphon, like many of his kind, was almost unaware that he used the same word with different intentions.

Now, as it happens, τρόπος is quite familiarly employed by Theon in his treatise concerning the preparative exercises in rhetoric as a name for any one of the many modes in which things can be expressed by words, of the many simple, natural ways for producing variety, and yet saying substantially the

same things.[1] When Hermogenes speaks of *σχήματα*,[2] Theon speaks of *τρόποι*. He can even say—**ἔστι δὲ καὶ ἄλλος τρόπος ἀσύνδετος καλούμενος**, *ὅταν τοὺς συνδέοντας τὴν φράσιν συνδέσμους παραλείπωμεν*.[3] If the character of the TROPES in Tryphon's second group be considered, it is surely manifest that the sense in which he called them *τρόποι* and defined them by *τῆς φράσεως* was not very different from the natural, almost untechnical, sense which Theon gave to the term. This is not to say that Tryphon was aware of what he did. It may mean no more than that *τρόπος*, being still a live word with a natural sense far more familiar to the mind than that which by virtue of a false theory had become attached to it in the schools, might be employed in an irrational signification that was merely a jumble of the natural and correct sense and the artificial and fabricated denotation. Such adulterine meanings are not uncommon in connexion with jargons of any standing and experience, and there are always minds in which they breed and thrive.

In the last chapter it has been shown how some commentators treated TROPES other than the Fourteen exactly like the Fourteen; in this I shall try to show that they were sometimes treated in another way, namely, as things to be annotated not so much with a view to the interpretation of an author as for the purpose of emphasising his example as a master of expression, as an adept in the best way of saying what he had to say. Comments framed for such an end are no doubt a form of literary criticism, and the rhetors claimed to be critics of literature; but their criticism, alike in commentaries and in treatises, has always for its prime motive the wish to discover literary devices that may be mimicked.[4] The presence of this motive makes the

[1] W 1 194=S 2 87 *ἐπεὶ δὲ εἰώθαμεν ἐκφέρειν τὰ πράγματα ἐνίοτε μὲν ὡς ἀποφαινόμενοι, ἐνίοτε δὲ ὡς πλέον τι τοῦ ἀποφαίνεσθαι ποιοῦντες, καὶ ἐνίοτε μὲν ὡς ἐρωτῶντες, ἄλλοτε δὲ ὡς πυνθανόμενοι, ἔσθ' ὅτε δὲ ὡς ἐπαποροῦντες, καὶ ἄλλοτε μὲν ὡς προστάττοντες, ἄλλοτε δὲ ὡς εὐχόμενοι, καί ποτε μὲν ὡς ὀμνύοντες, ποτὲ δὲ ὡς προσαγορεύοντες, ἄλλοτε δὲ ὑποτιθέμενοι, ποτὲ δὲ προσδιαλεγόμενοι· ἐνδέχεται γὰρ κατὰ πάντας τούτους τοὺς τρόπους ἐκφέρειν ποικίλλοντας τὰς διηγήσεις κτέ*: W 1 198 =Sp 2 91 *ἔστι δὲ καὶ τούτους ἀλλήλοις ἐπιπλέκειν τοὺς τρόπους καὶ μικτὸν ἐκ δυοῖν ἢ πλειόνων ποιεῖν, ὡς τοῦ διηγήματος τὰ μὲν ἀπαγγεῖλαι κατὰ τὸν τοῦ ἀποφαινομένου τρόπον, τὰ δὲ ἀσυνδέτως, τὰ δὲ ὅπως ἄν τις βούλοιτο ποικίλλων τὴν φράσιν*. The passage first quoted is as simple in its way as is that in Aristotle quoted supra p. 193 n. 16, quite a different way of course, but equally removed from the ordinary rhetorical gabble about *σχήματα*. *τρόπος* is simply "mode," "manner" (sometimes "of doing the exercise," sometimes "of expressing the things required").

[2] W 1 17=Sp 2 5.

[3] W 1 195–6=Sp 2 90.

[4] Everybody will recollect instances by the score. Here is what one of the least

work of the best of them unreal and unsatisfying. They will not believe that a man should hold his tongue, if he has nothing to say. They are always putting the cart before the horse, declaring in effect that it is the way in which a thing is said that gives it its value.

Just as they aimed at giving a finish to their diction by an adroit selection of words, so they aimed at presenting the most commonplace thoughts in a way which should make those who heard them or read them believe that they had originality and distinction. Few readers of the *περὶ ὕψους* or of Demetrius *περὶ ἑρμηνείας* and the like reflect that these treatises present, in a more or less glorified form, the same view of composition as was impressed upon boys in their last years at school. Every educated man had gone through the mill of the preparative exercises, and in boyhood had been drilled in the various ways of producing *ἔμφασις, ἐνάργεια, συντομία, βραχύτης*. He had learned by heart, and had then tried to imitate for his master's approval, all the stock instances that are always quoted by the rhetors of famous triumphs in expression—for epanalepsis, *Νιρεύς . . . . . Νιρεύς . . . Νιρεύς*: for *χαρακτηρισμός*—*γυρὸς ἔην ὤμοις κτέ*:—for *συντομία*—*κεῖται Πάτροκλος κτέ*: for *βραχύτης*—*Διονύσιος ἐν Κορίνθῳ*. He knew all the rules whereby he could *αὐξάνειν δι' ὑπονοίας τὸ δηλούμενον, τὸ πάθος, τὴν διαβολήν κτέ*: *ὑπ' ὄψιν ἄγειν τὸ νοούμενον*: *τὸ ὑποκείμενον μετ' ἐναργείας παριστάναι*: *αὐτὰ τὰ ἀναγκαῖα τοῦ δηλουμένου ἐκφαίνειν*: *πλέον τι τοῦ ἀκουομένου δηλοῦν*: *λεληθότως παρίσταναι τὴν διάνοιαν*: *ἐκ τῶν πραγμάτων αὐξάνειν τὸ ὑποκείμενον, ἐκ τῶν ἀποβαινόντων, ἐξ ἀντιπαραβολῆς, ἐκ τῶν καιρῶν, ἐκ τῆς αἰτίας μέγεθος περιάψαι τῷ ὑποκειμένῳ, κατὰ συλλογισμὸν αὐξάνειν, κατὰ συναθροισμόν*, etc.

Now there are certain of the commentators who, from the

---

shallow of the rhetors says:—*περὶ ὕψ.* init. *τὸ μὲν τοῦ Κικιλίου συγγραμμάτιον . . . ταπεινότερον ἐφάνη τῆς ὅλης ὑποθέσεως καὶ ἥκιστα τῶν καιρίων ἐφαπτόμενον, οὐ πολλήν τε ὠφέλειαν, ἧς μάλιστα δεῖ στοχάζεσθαι τὸν γράφοντα, περιποιοῦν τοῖς ἐντυγχάνουσιν, εἴγ' ἐπὶ πάσης τεχνολογίας δυεῖν ἀπαιτουμένων, προτέρου μὲν τοῦ δεῖξαι τί τὸ ὑποκείμενον, δευτέρου δὲ τῇ τάξει, τῇ δυνάμει δὲ κυριωτέρου, πῶς ἂν ἡμῖν αὐτὸ τοῦτο καὶ δι' ὧντινων μεθόδων κτητὸν γένοιτο, ὅμως ὁ Κικίλιος ποῖον μέν τι ὑπάρχει τὸ ὑψηλόν, διὰ μυρίων ὅσων ὡς ἀγνοοῦσι πειρᾶται δεικνύειν, τὸ δὲ δι' ὅτου τρόπου τὰς ἑαυτῶν φύσεις προάγειν ἰσχύοιμεν ἂν εἰς ποσὴν μεγέθους ἐπίδοσιν, οὐκ οἶδ' ὅπως ὡς οὐκ ἀναγκαῖον παρέλιπεν . . . φέρε εἴ τι δὴ δοκοῦμεν ἀνδράσι πολιτικοῖς τεθεωρηκέναι χρήσιμον ἐπισκεψώμεθα.*

character of many of their notes, would seem to have been accustomed to teach boys how to work up their ideas, how to make cream rise on skim milk. They point out as examples of *ἔμφασις*, *αὔξησις*, etc., things which anybody with anything to say says as a matter of course. This worthless element bulks largely in the commentaries to the Plutus, the Clouds, the Peace, the Acharnians, and very largely in the Knights, though in the last case the ravennas takes care to reproduce very little of it. Each of these commentators has a way of his own with it, and in the commentary in which it is pervasive, that to the Peace, it is not always ridiculous.

It would perhaps be impossible, if it were worth doing at all, to disentangle the rhetors' conceptions of *ἔμφασις*, *αὔξησις*, *συντομία*, *ὑπερβολή*, etc. The later rhetors themselves neither did nor could distinguish between them,[5] and some of the earlier rhetors are not much more informing.[6] This result was inevitable, seeing that the rhetors were quite wrong in their conception of language. Acting as if an exact science of literary expression

[5] Thus at Hom. E 744 *κυνέην θέτο τετραφάληρον | χρυσείην ἑκατὸν πόλεων πρυλέεσσ' ἀραρυῖαν* : Eustath. says :—*ὅρα ὡς μεγίστην κατὰ μῦθον πλάττει τὴν ῥηθεῖσαν κυνέην, εἴ γε τοσούτων πόλεων ὁπλίτας καλύπτειν καὶ σκέπειν ἠδύνατο. καί ἐστι καὶ τοῦτο συλλογισμὸς τὸ σχῆμα, εἶτ' οὖν ἔμφασις· συλλογιστέον γὰρ οἷα κεφαλὴ καὶ τὸ λοιπὸν ἀναλόγως τοῦ σώματος μέγεθος, εἰ τοσαύτην περικεφαλαίαν περιέκειτο.* Yet this is plainly *αὔξ. κατὰ συλλογισμόν*. On Hom. E 504 he does worse, first identifying *συντομία* and *συλλογισμός*, next identifying *συλλογισμός* and *ἔμφασις*, lastly furnishing a definition of *ἔμφασις* which suits the TROPE *ἔμφασις*, but not the trope-figure of the name—*λευκοὶ ὕπερθε γένοντο κονισάλῳ* :—*σημείωσαι δὲ καὶ ὅτι σχῆμα ἐνταῦθά ἐστι συντομίας, ὃ δὴ λέγεται καὶ συλλογισμός· εἰ γὰρ κονισάλῳ λευκοὶ ἐγένοντο οἱ Ἀχαιοὶ ὃν διὰ μέσων αὐτῶν ἐκ γῆς "οὐρανὸν ἐς πολύχαλκον ἐπέπληγον πόδες ἵπποι," λευκὴν ἄρα συλλογιστέον εἶναι καὶ ἀργιλώδη τὴν ὑποκειμένην γῆν, οὐ μὴν μέλαιναν· οὐ γὰρ ἂν λευκοὶ ἦσαν μελαίνῃ γῇ καταπατοῦμενοι· τοιοῦτοι δὲ ἐρρέθη συλλογισμοῦ καὶ ἐν Ὀδυσσείᾳ τὸ "ὅτε εἰς ἵππον κατεβαίνομεν" καὶ τὸ "ἱππόθεν ἐκχύμενοι"· καλεῖται δὲ αὐτὸς καὶ ἔμφασις καί ἐστιν ἀρετὴ λόγου· ὁρισμὸς δὲ αὐτῆς οὗτος· ἔμφασίς ἐστι λέξις δι' ὑπονοίας αὔξουσα τὸ δηλούμενον, ὥστε τὸ τοιοῦτον περὶ μίαν μόνην λέξιν θεωρεῖται.* This is no accidental mistake but deliberately adopted as other comments prove, e.g. Hom. λ 523. *ἔμφασις* and *βραχύτης* and *ἀλληγορία* and *αἴνιγμα* were also all confounded. Hesych. *ἔμφατον*:—*αἰνιγματωδῶς εἰρημένον*. Iamblic. Pythag Vit 23 103, p. 86 *ἐμφάσεις καὶ ἀπορρήτους ἐννοίας* (of the summary parables of Pythag.). These he says—*ὀρθότητος καὶ ἀληθείας μετέχουσιν ἀποκαλυφθεῖσαι καὶ τοῦ αἰνιγματώδους ἐλευθερωθεῖσαι τύπου*: id. 29 161, p. 137 *εἰώθει διὰ κομιδῇ βραχυτάτων φωνῶν μυρίαν καὶ πολυσχιδῆ ἔμφασιν συμβολικῷ τρόπῳ τοῖς γνωρίμοις ἀποφοιβάζειν* : sch. Eur. Ph 113 *οὐ γάρ τι φαύλως ἦλθε Πολυνείκης χθόνα | πολλοῖς μὲν ἵπποις, μυρίοις δ' ὅπλοις βρέμων* :—*ἐμφαντικῶς, ἵνα σκηπτὸν ἀλληγορῇ τὸν πόλεμον.*

[6] Quint. 8 3 72 ff shows how fluid and vague terms of this sort were. Though distinguishing rightly *ἔμφασις* and *αὔξησις κατὰ συλλογισμόν* (8 4 26 "Est hoc simile illi quod emphasis dicitur; sed illa ex verbo, hoc ex re conjecturam facit, tantoque plus valet quanto res ipsa verbis est firmior"), he confounds the two at 8 3 84 just like Eustathius, or rather some authority on whom Eustathius depended. Quint., it should perhaps be said, swallows whole the doctrine of *μίμησις*, e.g. 8 3 82 fin.

had been formulated once for all, they went on using terms which may have had some definite meaning in the treatise in which they first took rank among terms of art, but had long parted with their appropriateness. There are men, perhaps, to whom the rhetors may seem even now to have something important to say, but these can only be such as can talk with contentment, as the rhetors talked, quasi-scientifically about things which from their nature do not admit of scientific treatment. They must accept, let them recollect, the rhetors' theory of imitation, the rhetors' view that it is reasonable to distinguish between effects produced by words and effects produced by manœuvring the thought before it is expressed in words. After that, if they are satisfied that they are on firm ground, they may proceed to speak of one and the same thing by different technical names according to the way in which they may happen to contemplate it at different times—as *συνεκδοχή* or as *αὔξησις*, as *περίφρασις* or as *αὔξησις*, as *ὑπερβολή* or as *αὔξησις*, as *ἔμφασις* or as *αὔξησις*, as *συντομία* or as *αὔξησις*, and so on.

Even in the hands of its ablest exponents the rhetorical science of expression is apt to be artificial and misleading, but when it is manipulated by scholiasts it is often contemptible too. Here are samples of comments framed by men who treat Aristophanes as if he were one of themselves, sitting at a desk, labouring to express himself according to rules of thumb :—

Plutus

(1) 1 *ὡς ἀργαλέον πρᾶγμ' ἐστὶν ὦ Ζεῦ καὶ θεοὶ*
δοῦλον γενέσθαι παραφρονοῦντος δεσπότου.

:—*χαλεποῦ δὲ ὄντος τοῦ δουλεύειν* **χαλεπώτερον γίνεται, ἐὰν καὶ ἀνοήτῳ τις δεσπότῃ ὑπηρετῇ.**

(2) 11 *τῷ δὲ Λοξίᾳ*
ὃς θεσπιῳδεῖ τρίποδος ἐκ χρυσηλάτου
μέμψιν δικαίαν μέμφομαι ταύτην, ὅτι
ἰατρὸς ὢν καὶ μάντις, ὥς φασιν, σοφὸς
μελαγχολῶντ' ἀπέπεμψέ μου τὸν δεσπότην,
ὅστις ἀκολουθεῖ κατόπιν ἀνθρώπου τυφλοῦ
τοὐναντίον δρῶν ἢ προσῆκ' αὐτῷ ποιεῖν κτέ.

ἰατρὸς ὢν καὶ μάντις:—*τῶν* [*δύω*] *ἀρετῶν τοῦ θε<οῦ>*

μέμνηται κατὰ τὸ παρὸν θεσπίσεως καὶ τῆς κατὰ τὴν ἰατρικὴν ἐπιστήμης· **εὐκαίρως** *δὲ τούτων τὴν μνήμην ἐποιήσατο, ἰατρικῆς μὲν* **ὅτι** *ἀνίατον ἀπέπεμψε τὸν δεσπότην καὶ τὴν μὴ προσοῦσαν περιῆψε μελαγχολίαν, θεσπίσεως δὲ* **διὰ τὸ** *προσεχὲς τῆς ἐκείθεν ἐξόδου· τὴν δὲ μουσικὴν κατέλιπεν μὴ χρείαν αὐτῆς ἔχων.*

(3) *τὸ ὥς φασιν, ‹φησὶν› ὡς ἀπιστῶν τῷ σοφὸς* **καὶ ἐξ ὧν αὐτὸς ἐπειράθη.**

(4) 12 *τὸ εὔηθες καὶ μανικὸν κατηγορεῖ τοῦ δεσπότου* **ἐκ τοῦ κατὰ τὸν περίπατον ἐναντίου·** *ἡγεῖσθαι γὰρ προσήκειν, οὐχ ἔπεσθαι τυφλῷ.*

(5) 88 *ἐγὼ γὰρ ὢν μειράκιον ἠπείλησ' ὅτι*
ὡς τοὺς δικαίους καὶ σοφοὺς καὶ κοσμίους
μόνους βαδιοίμην.

:—*τοῦτό φησιν* **ἵνα** *τὸ προπετὲς τῆς ῥήσεως ἀναφέρῃ ἐπὶ τὸ ἐξημμένον καὶ δόξῃ συγγνώμην ἔχειν ἡ ἁμαρτία ὅτι μειράκιον ὢν ἠπείλησεν κτέ.*

(6) 147 *ἔγωγέ τοι διὰ μικρὸν ἀργυρίδιον*
δοῦλος γεγένημαι.

:—**καλῶς** *τὸ μικρόν· οὔτε γὰρ πολυτίμητοι οὔτε ἀξιόπιστοι οἱ δοῦλοι.*

(7) 150 *καὶ τάς γ' ἑταίρας φασὶ τὰς Κορινθίας,*
ὅταν μὲν αὐτάς τις πένης πειρῶν τύχῃ,
οὐδὲ προσέχειν τὸν νοῦν.

:—**οὐ μόνον ὅτι οὐ** *προσδιαλέγονται,* **ἀλλ' οὐδὲ** *ὁρῶσι σχεδόν.* (*ἔμφασις.*)

(8) 239 *κἄν τις προσέλθῃ χρηστὸς ἄνθρωπος φίλος*
αἰτῶν λαβεῖν τι σμικρὸν ἀργυρίδιον
ἔξαρνός ἐστι κτέ.

*χρηστός:—***ἵνα τὴν ὑπερβολὴν** *τῆς φιλαργυρίας σημάνῃ κτέ.* See supra pp. 263 15 : 28.[7]

[7] This conception of *ὑπερβολή* (Quint. 8 4 29) as arising *ex re* is quite common in certain commentators, e.g. sch. Aesch. PV 136 *κτύπου γὰρ ἀχὼ χάλυβος διῆξεν ἄντρων μυχόν:—ὑπερβολὴ τοῦ ψόφου* (Davies: *φόβου* MS.) *εἰ καὶ μέχρι τοῦ ὠκεανοῦ ἐφθασεν*: Cho 993 *ὑπερβολή, ὅτι καὶ τὸν μὴ δηχθέντα ἀλλὰ μόνον ἀψάμενον* (i.e. *τῆς ἐχίδνης*) *σήπει* (*ἡ ἔχιδνα*). Here there is an amusing indication of the rhetorical bias of the annotator in the *ἀλλαγή* or *ἀλλοίωσις παθῶν* (*δηχθέντα . . ἀψάμενον*). This view of *ὑπερβολή* prevails in certain of the commentaries to Sophocles and to Euripides.

(9) 735 *τούτω δ' ὑπὸ τὴν φοινικίδ' ὑποδύνθ' ἡσυχῇ*
τὰ βλέφαρα περιέλειχον, ὥς γ' ἐμοὶ δοκεῖ.

:—**καλῶς** *τὸ ἐμοὶ δοκεῖ· οὐ γὰρ ἐώρα αὐτοὺς εἴσω τῆς φοινικίδος ὄντας.* (*ἐνάργεια.*)

(10) 807 *ἡ μὲν σιπύη μεστή 'στι λευκῶν ἀλφίτων.*

:—. . . **προύχει** *δὲ τὰ λευκὰ τῶν ἀλφίτων· κτέ.*

(11) 818 *ἀποψώμεσθα δ' οὐ λίθοις ἔτι*
ἀλλὰ σκοροδίοις κτέ.

ἀλλὰ σκοροδίοις :—**οὐχ ἁπλῶς τοῦτο ἀλλ' ἵνα δείξῃ** *ὅτι τοσαύτῃ μεταβολῇ κεχρήμεθα ὥστε ἃ πρότερον ἠσθίομεν ἀγαπητῶς, τούτοις νῦν ἀφοδεύοντες ἀποματτόμεθα.*

(12) 821 *καὶ νῦν ὁ δεσπότης μὲν ἔνδον βουθυτεῖ*
ὗν καὶ τράγον καὶ κριὸν ἐστεφανωμένος·
ἐμὲ δ' ἐξέπεμψεν ὁ καπνός· οὐχ οἷός τε γὰρ
ἔνδον μένειν ἦν· ἔδακνε γὰρ τὰ βλέφαρά μου.

οὐχ οἷός τε γάρ κτέ :—*μεταβολὴ πάντων εἰ ὁ μὲν δεσπότης φέρει τὸν καπνόν, ὁ δὲ δοῦλος οὔ.*

Nubes

(1) 1 *ἰοὺ ἰού·*
ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν νυκτῶν ὅσον·

:—. . . *συμβαίνει γὰρ τοῖς ἀγρυπνοῦσι μεγάλας τὰς νύκτας νομίζειν.* A like conclusion, that there is *αὔξησις* here, is the *λύσις* to a *ζήτημα* on this passage.

(2) 5 *οἱ δ' οἰκέται ῥέγκουσιν* :—. . . *διὰ τοῦτο καὶ "ῥέγκουσιν" εἶπεν,* **ἵνα μᾶλλον αὐτοὺς δείξῃ** *πάσης ὄντας ἔξω φροντίδος· τῶν γὰρ βαθέως καθευδόντων ἴδιόν ἐστι τὸ ῥέγκειν, τῶν δὲ μηδὲν φροντιζόντων τὸ βαθέως κοιμᾶσθαι.*

(3) 100 *εἰσὶν δὲ τίνες;: οὐκ οἶδ' ἀκριβῶς τοὔνομα·*
μεριμνοφροντισταὶ καλοί τε κἀγαθοί.

:—*ἀποφεύγει εἰπεῖν τὸ ὄνομα διὰ τὸ ἐπαχθές.*

(4) 136 *ἀμαθής γε νὴ Δί' ὅστις οὑτωσὶ σφόδρα*
ἀπερι μερίμνως τὴν θύραν λελάκτικας
καὶ φροντίδ' ἐξήμβλωκας ἐξηυρημένην.

:—. . . *τὸ δὲ λελάκτικας* **σφοδρότητος καὶ βίας ἐστὶ σημαντικόν·** *διόπερ καὶ τὴν μέμψιν ἐπήγαγεν.*

(5) 175 *ἐχθὲς δέ γ' ἡμῖν δεῖπνον οὐκ ἦν ἑσπέρας.*

:—**λελη8ότως**[8] *σκώπτει τὸν τῶν φιλοσόφων βίον ὡς ἐπίπονον καὶ ταλαίπωρον·* **διὰ τοῦτο εἰς αὔξησιν καὶ τῷ καιρῷ συνεχρήσατο,** *εἴ γε μέχρι τῆς ἑσπέρας ἀναμένοντες φαγεῖν, οὐδὲ τότε παρεσκευασμένον οὐδὲν εἶχον.*

(6) 177 *λεπτὴν τέφραν*:—*ἰσχνὴν σποδόν·* **οὐκ ἀργῶς** *δὲ τὸ λεπτήν· πρὸς γὰρ* **τὴν ὁμοίωσιν** *τῶν ἀλφίτων.*

(7) 219 *φέρε τίς γὰρ οὗτος οὑπὶ τῆς κρεμάθρας ἀνήρ;*
: **αὐτός**: *τίς αὐτός;*: Σωκράτης.

αὐτός:—*τιμῶν τὸν διδάσκαλον οὐκ εἶπε τὸ ὄνομα.* (*ἔμφασις.*)

(8) 223 *τί με καλεῖς, ὦφήμερε;*

:—. . . *ἐφήμερον δὲ αὐτὸν καλεῖ* **ὡς αὐτὸς** *λοιπὸν τὰ τῶν θεῶν φρονῶν καὶ ὑπερηφανῶν τὰ τῶν ἀνθρώπων.* Socrates magnifies himself. If he can call Strepsiades *ἐφήμερον*, he is himself divine.

(9) 258 *οὔκ, ἀλλὰ ταῦτα πάντα* **τοὺς τελουμένους** *ἡμεῖς ποιοῦμεν.*

:—. . . *ἐνδόξοις δὲ μυστηρίοις* **παραβάλλει** *τὰ τῶν φιλοσόφων μαθήματα* **ἵνα ἔτι μᾶλλον** *πείθῃ προσέχειν τὸν γέροντα ὡς θειοτέρῳ τῷ πράγματι.*

(10) 300 *ἔλθωμεν* **λιπαρὰν** *χθόνα* Παλλάδος.

See p. 279 11, under *συντομία*.

(11) 305 *οὐρανίοις τε θεοῖς δωρήματα*
ναοί θ' ὑψηρεφεῖς καὶ ἀγάλματα,
καὶ πρόσοδοι μακάρων ἱερώταται,
εὐστέφανοί τε θεῶν θυσίαι θαλίαι τε
παντοδαπαῖς ἐν ὥραις κτέ.

:—. . . *τὸ οὐρανίοις <τε> θεοῖς ἐπήγαγεν* **εὐσεβῆ βουλόμενος ἐπιδεῖξαι τὴν πόλιν**· *αἱ μὲν γὰρ ἄλλαι πόλεις ἑνί τινι πρόσκεινται θεῶν, αἱ δὲ Ἀθῆναι πάντας τιμῶσι τοὺς θεούς.* If this refers to the whole passage, it is a good instance of a note upon *αὔξησις κατὰ συναθροισμόν.*

---

[8] Of *αὔξησις κατὰ συλλογισμόν* as here *λελη8ότως* is found also sch. Eur. Ph 100 *κέδρου παλαιὰν κλίμακ' ἑκπέρα ποδί*:—*λελη8ότως τὸν πλοῦτον τῶν βασιλείων παρίστησιν ὅπου γε κεδρίνην τὴν κλίμακα λέγει*: though the annotator need not have had it in his mind, but rather *ἔμφασις* or *ἐνάργεια* or something else.

(12) 353 ταῦτ' ἄρα ταῦτα Κλεώνυμον αὗται τὸν ῥίψασπιν
χθὲς ἰδοῦσαι.

:—τὸ δὲ ἐχθὲς προσέθηκεν ὡς ὑπόγυιον τοῦ Κλεωνύμου ῥιψάσπιδος γεγενημένου, **τῷ καιρῷ χρώμενος** εἰς αἰσχύνην τοῦ δεδρακότος· **μείζονα γὰρ τὰ ὑπόγυια πταίσματα τὴν συμφορὰν ἔχει.**

(13) 361 οὐ γὰρ ἂν ἄλλῳ γ' ὑπακούσαιμεν τῶν νῦν μετεωροσοφιστῶν
πλὴν ἢ Προδίκῳ τῷ μὲν σοφίας καὶ γνώμης οὕνεκα,
σοὶ δέ,
ὅτι βρενθύει κτέ.

πλὴν ἢ Προδίκῳ :—ἐπὶ καθαιρέσει Σωκράτους τὸν Πρόδικον **μέγαν ἀποφαίνει διαφόρως**· οὗτος δὲ σοφιστὴς ἦν μετεωρολόγος.

(14) 442 τουτὶ τοὐμὸν σῶμ' αὐτοῖσιν
παρέχω τύπτειν πεινῆν διψῆν
αὐχμεῖν ῥιγῶν ἀσκὸν δείρειν.

ἀσκὸν δε‹ί›ρειν :—. . . ὑπὲρ δὲ τοῦ πιστευθῆναι αὐτὸν ἐμμένειν τοῖς ὑποκειμένοις **προσέθηκε πλέον**· ὁ γὰρ τὰ μείζω ἐπαγγελλόμενος ὑπομένειν εὐχερῶς ἂν τὰ ἥττονα ὑπενέγκοι.

Equites

(1) 63 τοὺς γὰρ ἔνδον ἄντικρυς
ψευδῆ διαβάλλει.

ἄντικρυς :—‹προδήλως, ὁμολογουμένως· **ἧΰξησε** δὲ τὴν ἀναίδειαν διὰ τοῦ **φανερῶς** καταψεύδεσθαι. ἄλλως· φανερῶς· νεῦ› **δεῖγμα δὲ ὑπερβαλλούσης** ἀναισχυντίας τὸ **φανερῶς** καταψεύδεσθαι.

(2) 141 ἔτ' ἐστὶν εἷς ὑπερφυᾶ τέχνην ἔχων.

:— . . . **ἐξαίρει** δὲ νῦν αὐτοῦ τὴν τέχνην, ἵνα **μᾶλλον** ὀνειδίσῃ φανείσης αὐτῆς λίαν εὐτελοῦς.

Pax

(1) 1 αἶρ' αἶρε μᾶζαν ὡς τάχιστα κανθάρῳ.

:— . . . διὰ δὲ τοῦ σπουδαίου τοῦ παρὰ τῶν οἰκετῶν πρὸς τὸν κάνθαρον **ἐμφαίνει** τὴν παρ' αὐτοῦ τοῦ δεσπότου νεῦ› πρὸς τὸν κάνθαρον μεγίστην φροντίδα.

(2) 6 *οὐ κατέφαγεν μὰ Δί' ἀλλ' ἐξαρπάσας*
ὅλην ἐνέκαψε.

:— . . . *τὸ οὖν ἀδηφάγον τοῦ ζώου* **δεικνὺς** *λέγει ὅτι οὐ κατέφαγεν ἀλλὰ κατέπιεν μήτε μασησάμενος.*[9]

(3) 33 *οἷον δὲ κύψας ὁ κατάρατος ἐσθίει,*
ὥσπερ παλαιστής, παραβαλὼν τοὺς γομφίους,
καὶ ταῦτα τὴν κεφαλήν τε καὶ τὼ χεῖρέ πως
ὠδὶ περιάγων κτέ.

:—*διὰ τοῦ σχήματος τὴν ἀδηφαγίαν αὐτοῦ* **δηλοῖ.**

(4) 68 *πῶς ἄν ποτ' ἀφικοίμην ἂν εὐθὺ τοῦ Διός;*

εὐθὺ τοῦ Διός:— . . . καὶ διὰ τούτου τὴν ὑπερηφανίαν αὐτοῦ **δηλοῖ***· οὐκ ἀρκεῖ ὅτι ἐπὶ κανθάρου ἐπιβῆναι τοῦ οὐρανοῦ προσδοκᾷ, ἀλλὰ καὶ εὐθὺ τοῦ Διὸς ἐλθεῖν ἐβούλετο κτέ.*

(5) 76 ven *ὦ Πηγάσειον, φησί, γενναῖον πτερόν.*

:—*διὰ τούτων τὴν περὶ τὸν δεσπότην* **πλέον** *ἄνοιαν καὶ μανίαν* **δείκνυσι** *τιμίῳ ἵππῳ* **παραβάλλοντα** *αὐτὸν ἀποφαινόμενος τὸν κάνθαρον κτέ.*

(6) 90 *ὦ δέσποτ' ἄναξ.*

:—*διὰ τὸ μετάρσιον αὐτὸν ἦρθαι καὶ προσδοκᾶν ἐπιβήσεσθαι τοῦ οὐρανοῦ* **θειοτέρᾳ** *αὐτὸν [ἐπ]ετίμησε φωνῇ ἄνακτα εἰπών.*

(7) 143 *τὸ δὲ πλοῖον ἔσται Ναξιουργὴς κάνθαρος.*

:—*εἶδος πλοίου ὁ κάνθαρος . . . διὰ τούτων βούλεται* (*ὁ Τρυγαῖος*) **δεῖξαι** *ὡς πανταχοῦ χρειώδης αὐτῷ ὁ κάνθαρος.*

(8) 169 ven *κἀπιφυτεύσεις ἔρπυλλον ἄνω*
καὶ μύρον ἐπιχεῖς;

καὶ μύρον ἐπιχεῖς:—καὶ ἐπιβαλεῖς μύρον. **εἰς αὔξησιν**— *διὰ τὸ* **τελέως** *ἀφανισθῆναι τὴν ὀσμήν.*

(9) 196 *ὅτι οὐδὲ μέλλεις ἐγγὺς εἶναι τῶν θεῶν.*

:—**οὐ μόνον**, *φησί,* **οὐκ** *εἰ πλησίον τῶν θεῶν* **ἀλλ' οὐδὲ**

---

[9] So ven at 17 :—
οὐ γὰρ ἔθ' οἷός τ' εἶμ' ὑπερέχειν τῆς ἀντλίας.
:—*μεταφορικῶς ἀπὸ τοῦ τόπου τῆς νεὼς ἐξ οὗ τὸ ὕδωρ ἀρύουσιν. φησὶν οὖν ὅτι οὐ δύναμαι ὑποφέρειν ὡς καὶ αὐτοῦ τοῦ ὕδατος ὑπεράνω μου γεγενημένου· διὰ δὲ τούτου τὴν ἀδηφαγίαν τοῦ κανθάρου δηλοῖ, ὡς κτέ.*

μέλλεις (metaphrase implying *ἔμφασις*, quae id significat quod non dicit).

(10) 252 *φέρ' ἐπιχέω καὶ τὸ μέλι τουτὶ τἀττικόν.*

:—*χαριζόμενος Ἀθηναίοις τὸ μέλι τούτοις προσένειμεν·* **ὅσῳ** *γὰρ καὶ τῶν σκορόδων καὶ τῶν πράσων καὶ τοῦ τυροῦ τὸ μέλι τιμιώτερον,* **τοσούτῳ** *ἀμείνων καὶ ἡ τοῦτο γεωργοῦσα γῆ.*

(11) 261 *οἵσεις ἀλετρίβανον τρέχων: ἀλλ' ὦ μέλε*
οὐκ ἔστιν ἡμῖν· ἐχθὲς εἰσῳκίσμεθα.
: οὔκουν παρ' Ἀθηναίων μεταθρέξει κτέ.;

:—*πάλιν* **λεληθότως** *σεμνολογεῖ τοὺς Ἀθηναίους ὡς αὐτόχθονας ἐκ τοῦ εὑρίσκεσθαι ἐν αὐτοῖς τὰ τῶν πάλαι εἰσῳκισμένων ὧν ἠπόρουν οἱ νεωστὶ εἰσοικισμένοι.*

(12) 302 *ὦ Πανέλληνες βοηθήσωμεν εἴπερ πώποτε.*

ὦ Πανέλληνες :—*εἰς ὁμόνοιαν ἄγει τοὺς Ἕλληνας* **λεληθότως** *διὰ τοῦδε τοῦ ἔπους.* (*ἔμφασις.*)

(13) 308 *τὴν θεῶν πασῶν μεγίστην καὶ φιλαμπελωτάτην.*

See supra p. 279 6. (*συντομία.*)

(14) 324 *ἀλλ' ἔγωγ' οὐ σχηματίζειν βούλομαι, ἀλλ' ὑφ' ἡδονῆς*
οὐκ ἐμοῦ κινοῦντος αὐτὼ τὼ σκέλη χορεύετον.

:— . . . *χρησίμως γὰρ πρὸς τὸ πεῖσαι αὐτοὺς τὴν εἰρήνην ἑλέσθαι, οὕτως* **ὑπεράγαν** *αὐτῇ χαίροντα πεποίηκε τὸν χορόν.*

(15) 418 *καί σοι* **τὰ μεγάλ'** *ἡμεῖς παναθήναι' ἄξομεν.*

:—*οὐχ ὡς καὶ μικρῶν ὄντων τοῦτό φησιν ἀλλ'* **αὔξων** *τὴν χάριν.*

(16) 456 *Ἑρμῇ Χάρισιν Ὥραισιν Ἀφροδίτῃ Πόθῳ.*

:—**δικαίως προέταξε** *τὸν Ἑρμῆν ὡς αἴτιον τῆς ἀναγωγῆς τῆς Εἰρήνης· καὶ τῶν ἑξῆς δὲ* **εἰκότως** *ἐμνήσθη ὡς ἁρμοδίων αὐτῇ· ἐν γὰρ τῇ εἰρήνῃ τούτων ἀπολαύουσι πάντες.*

(17) 522 *πόθεν ἂν λάβοιμι ῥῆμα μυριάμφορον*
ὅτῳ προσείπω σ'; οὐ γὰρ εἶχον οἴκοθεν.

:—*ἄξιόν σου ἔπαινον οὐκ εἶχον οἴκοι·* **ἐπαύξησις** *δὲ τῶν*

παρελθόντων κακῶν εἴ γε καὶ μέχρι ‹ῥημάτων› καὶ τῶν τοιούτων ἐστέρηνται [ῥημάτων].

(18) 531 *Σοφοκλέους μελῶν, κιχλῶν.*

:— . . . *τὸ κάλλιστον οὖν τῶν ἐδεσμάτων μετὰ τὴν ἐκείνου (τοῦ Σοφοκλέους) μνήμην εὐθὺς ἐπήγαγεν* **ἐνδεικνύμενος** *ὡς πάντων τῶν ἄλλων ἀναγκαιότερα (= better) τὰ αὐτοῦ ποιήματα τῇ χρήσει τῶν κιχλῶν* **παραβαλλόμενα.**

(19) 537 *δούλης μεθυούσης, ἀνατετραμμένου χοῦς,*
ἄλλων τε πολλῶν κἀγαθῶν.

:—**ὑπερβολὴ** *εὐωχίας ὅτε καὶ οἱ δοῦλοι μεθύουσι.*

(20) 541 ven *καὶ ταῦτα δαιμονίως ὑπωπιασμέναι*
ἀπαξάπασαι *καὶ κυάθους προσκείμεναι.*

:— . . . *διὰ τοῦ ἀπαξάπασαι πάλιν τοὺς Ἀθηναίους θεραπεύει, ἵνα μὴ οὗτοι μόνον ἀλλὰ καὶ πάντες ἐπταικέναι δόξωσιν, ἄλλως τε καὶ* **αὔξησις** *τοῦ κακοῦ εἰ μὴ μέρος ἔβλαψε τῶν Ἑλλήνων ὁ πόλεμος, ἀλλ' ἁπλῶς εἰπεῖν ἁπάσας τὰς πόλεις.*

(21) 558 *τάς τε συκᾶς, ἃς ἐγὼ φύτευον ὢν νεώτερος,*
ἀσπάσασθαι θυμὸς ἡμῖν ἐστι πολλοστῷ χρόνῳ.

:—*περισπούδαστα γὰρ πᾶς ἡγεῖται ἅπερ ἂν αὐτὸς ἐργάσηται. διὰ τούτου δὲ* **τὸν πολὺν χρόνον** *τοῦ πολέμου* **δηλοῖ** *ὅτι νεώτερος ὢν ἐφύτευσε τὰς συκᾶς ἃς οὐκ εἶδεν γηράσας· καὶ* **οὐκ ἀρκεσθεὶς τούτῳ** *ἐπήγαγε "πολλοστῷ χρόνῳ."*

(22) 565 *ὦ Πόσειδον ὡς καλὸν τὸ στῖφος αὐτῶν φαίνεται*
καὶ πυκνὸν καὶ γοργὸν ὥσπερ μᾶζα καὶ πανδαισία.

ὥσπερ μᾶζα:—ὅταν γὰρ εἰς κοινὸν ἑστιῶνται ἑκάστου φέροντος ἑαυτῷ δεῖπνον, πυκνὰ φαίνεται, πῇ μὲν τὰ προσφάγια φερόντων, πῇ δὲ αὐτῶν ἑστιωμένων. ‹ἄλλως· φασὶ γὰρ πᾶν δεῖπνον ἐν ᾧ . . . τὸ δὲ στῖφος αὐτῶν **εἰκάζει** *ἀλφίτοις καὶ μάζῃ διὰ τὸ πυκνόν, καί, ἐπειδὴ πυκνοῦνται, ὅπου μὲν τὰ ἄλφιτα, ὅπου δὲ οἱ ἑστιώμενοι* ven›. *(ἐνάργεια.)*

(23) 759 *τοιοῦτον ἰδὼν τέρας οὐ κατέδεισα.*

:—*εἰρηκὼς τῶν σκωμμάτων αὐτοῦ τὰ κατ' εἶδος ἔσκωψεν αὐτὸν πάλιν ἐπὶ τὸ γενικὸν ἀναδραμὼν δι' οὗ τέρας*

αὐτὸν καλεῖ, **μείζονα δόξαν** *τῶν προειρημένων ἐγκαταλιπὼν ἔχειν τοῖς ἀκηκοόσι περὶ αὐτοῦ.*

(24) 1007 *καὶ περὶ ταύτας ἡμᾶς ἁθρόους*
ὀψωνοῦντας τυρβάζεσθαι.

:—**εὐκαίρως** *τὸ ὀψωνοῦντας* **προσέθηκε πρὸς ἀντιδιαστολὴν** *τοῦ πολέμου ἐν ᾧ δυσχερῶς ὠψώνουν ἀπησχολημένοι ἐν τοῖς θορύβοις αὐτοῦ καὶ τοῖς κακοῖς.*

(25) 1034 *καὶ τὴν τράπεζαν οἴσομαι καὶ παιδὸς οὐ δεήσει.*

:—*ἐμαυτῷ, φησί, ὑπηρετήσω καὶ χρεία οὐκ ἔσται παιδός· φιλοτιμεῖται δὲ περὶ τὰς ὑπηρεσίας ⟨ἵνα⟩ κατὰ πάντα τὸν Στιλβίδην πλεονεκτεῖν ⟨δοκῇ⟩ καὶ θύων καὶ ὑπηρετῶν.*

Acharnians

(1) 66 *ἐπέμψαθ' ἡμᾶς ὡς βασιλέα τὸν μέγαν*
μισθὸν φέροντας δύο δραχμὰς τῆς ἡμέρας
ἐπ' Εὐθυμένους ἄρχοντος.

ἐπ' Εὐθυμένους :—*πρὸ ιβ̄ ἐτῶν ἦρχεν ὁ Εὐθυμένης Ἀθήνησι· καθάπτεται γὰρ τῶν πρεσβευτῶν ὡς ἐπίτηδες τὸν χρόνον τριβόντων κτέ.*

(2) 302 *σοῦ δ' ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι μακρούς.*

:—*οὐ λέγουσιν (οἱ ἐκ τοῦ χοροῦ) ὅτι τοὺς μὲν μακροὺς ⟨λόγους⟩ προήσομαι, ἀκούσομαι δὲ τοὺς διὰ συντομίας λεγομένους, ἀλλ' ὅτι πάντες λόγοι μακροὶ πεφύκασι* **κρινόμενοι πρὸς** *πρᾶξιν εἰ πέπρακται.*

(3) 308 *πῶς δέ γ' ἂν καλῶς λέγοις ἄν, εἴπερ ἐσπείσω γ' ἅπαξ*
οἷσιν οὔτε βωμὸς οὔτε πίστις οὔθ' ὅρκος μένει;

:—*αἱ γὰρ συνθῆκαι διὰ γ̄ τελοῦνται, λόγων, ἔργων, χειρῶν·—λόγων μὲν οἷον διὰ ὅρκου, ἔργων δὲ διὰ τῶν ἐν τοῖς βωμοῖς θυσιῶν, χειρῶν δὲ ἐπεὶ αἱ πίστεις διὰ τῶν δεξιῶν γίνονται κτέ.*

(4) 313. See supra, p. 269 24 : 270 1.

(5) 315 *τοῦτο τοὔπος δεινὸν ἤδη καὶ ταραξικάρδιον.*

:—**αὐξήσει** *κέχρηται εἰπὼν "καὶ ταραξικάρδιον," ἔστι γάρ τι δεινὸν ὃ μὴ οὕτως ἐστὶ δεινόν.*

(6) 334 *ἀλλὰ μὴ δράσῃς ὃ μέλλεις·*

:—*τοῦτο ἀποσιώπησις καλεῖται· ἔχεις καὶ παρὰ Δημοσθένει τὸ ὅμοιον κτὲ.* (*ἔμφασις.*)

(7) 400 *ὦ τρισμακάρι' Εὐριπίδη*
ὅθ' ὁ δοῦλος οὑτωσὶ σοφῶς ὑποκρίνεται.

:—**οἰκείως ἐξομοιοῖ** *τὸν οἰκέτην τῷ δεσπότῃ· διὰ δὲ τοῦ δοκοῦντος ἐπαίνου διαβάλλει τὸν Εὐριπίδην.*

This rubbish is the product of *ῥητορική*, to which *αὔξησις*, comprising of course *μείωσις*, was everything.[10] How it is to be classed, as criticism of poetry or as matter auxiliary to boys for their exercises in composition, or as both the one thing and the other, it is not easy to say. Precisely the same sort of comments are meant to rank as literary criticism in the Fourth Book of Macrobius. There they are intended to prove that Virgil is rhetor no less than poet, so scrupulously does he observe the rules of rhetoric. Such is the monstrous view of these late doctors, which makes comments of this order so perverse and worthless. There, as here, *ἐνάργεια*, *συντομία*, *ἔμφασις*, *ὑπερβολή*, and *αὔξησις* either simple or in its divers sorts, *κατὰ συλλογισμόν*, *κατὰ συναθροισμόν*, *κατὰ σύγκρισιν*, are all remarked upon, with this difference that in the heroic poet *αὔξησις πάθους* takes the room of *αὔξησις ἤθους* (e.g. at Pl 1 : 11 *ὥς φασιν* etc.) and the other sorts are correspondingly modified. There is no reason why *αὔξησις*, *ἔμφασις*, *συντομία*, *ἐνάργεια* should not be terms serving a useful purpose in a sane literary criticism—among the scholia to Homer there are some admirable notes in which they are sanely used—but their usefulness disappears, when they are held to be names for stratagems deliberately used as such by a poet practised in the art of rhetoric. So esteemed and annotated they are not worthless only and vexatious but detrimental; and worthless, vexatious, and detrimental are most of the scholia catalogued above. They are matched by many adscripts in the more "rhetorical" commentaries upon plays of Euripides.[11]

Of the Wasps I will not speak, seeing that the ravennas gives a mere abstract of that commentary; but certainly in the com-

[10] Quint. 8 3 89 vis oratoris omnis in augendo minuendoque consistit.

[11] e.g. Or 82 : 85 : 417 : 646 : Hipp 3 : 201 : 447 : 456.

mentaries to the Frogs, the Birds, the Lysistrata, the Thesmophoriazusae, the Ecclesiazusae there are no notes which can fairly be said to have this kink. At Av 1126 : 1541 : 1546 : 1701 there are good notes upon *αὔξησις* (*ὡς ἐν κωμῳδίᾳ*) and at R 427 : 628 :[12] L 33 [13] notes upon *ἔμφασις*; but in every case they are perfectly reasonable as comments.

[12] i.e. if it is a note upon *ἐνταῦθα—χὤπως ἐρεῖς ἐνταῦθα μηδὲν ψεῦδος :— ὁ γὰρ τόπος οὐ δέχεται ψεῦδος ὅπου πᾶσα κρίσις* (cp. the metaphrase at 520—*αὐτός : — ἀντὶ τοῦ ὁ δεσπότης*). The note at 1374 seems merely to be a note on *χρῆσις*.

[13] . . *ὡς φιλόπατρις δὲ ἀπεσιώπησεν τοὺς Ἀθηναίους*, i.e. "*ἔμφασις* quae etiam id significat quod non dicit."

CHAPTER V

ἐξήγησις κατὰ ἀμφιβολίαν

SLIPPED in among the TROPES in Tryphon's second group is one not only different in nature from all the rest, but so persistently annotated by all the commentators that it both deserves and requires separate treatment. This, which is no TROPE at all, would appear to have filled so large a place in interpretation that it came to take rank as a TROPE.

ἀμφιβολία

ἐστὶ λέξις ἡ λόγος δύο καὶ πλείονα πράγματα δηλοῦσα· λέξις μὲν γὰρ εἴρηται ὅτι αἱ ὁμωνυμίαι ἀμφίβολοί εἰσιν, οἷον (A 144)

<εἷς δέ τις ἀρχὸς ἀνὴρ βουληφόρος ἔστω,
ἢ> Αἴας <ἢ Ἰδομενεὺς ἢ δῖος Ὀδυσσεύς>.[1]

ἄδηλον γὰρ πότερον τῶν Αἰάντων δηλοῖ· λόγος δέ, ἐπεὶ καὶ ἐν λόγῳ ἀμφιβολίαι εἰσίν, οἷον (Θ 435)

ἅρματα δ' ἔκλιναν πρὸς ἐνώπια παμφανόωντα·

καί (E 118)

δὸς δέ τέ μ' ἄνδρα ἑλεῖν καὶ ἐς ὁρμὴν ἔγχεος ἐλθεῖν.[2]

With deliberate ambiguity described as such at Av 1073: 1289, this article has nothing to do, except indeed when it is treated wrongly as unintended ambiguity, as is perhaps the case at R 1413.[3] Deliberate ambiguity is part of the comic business, just like misstatement, travesty, grotesque misunderstandings,

[1] There is not much risk in so filling up the text, though it may well be right as it stands. An example of such *ἀμφιβολία* in Homer A was certain to become the stock example.

[2] W 8 755=Sp 3 203. The scholia at Θ 435 and E 118 indicate that these were stock examples of *ἀμφιβολία ἡ ἐν λόγῳ*.

[3] *τὸν μὲν γὰρ ἡγοῦμαι σοφόν, τῷ δ' ἥδομαι*:—(1) *σοφὸν μὲν Εὐριπίδην λέγει, ἥδεσθαι δὲ τῷ Αἰσχύλῳ· οὕτως Ἀρίσταρχος· ἄλλοι δὲ τὸ ἐναντίον κτέ.* (2) *τὸν Αἰσχύλον σοφὸν <ἡγοῦμαι>, ἥδομαι δὲ τῷ Εὐριπίδῃ.*

unexpected turns of phrase; and alike in the form of equivoque and of nonsense (*σύγχυσις, ἀδιανόητα*), it belongs to *τὸ γέλοιον* and not to *τὸ τροπικόν*. Ignored no less is the ambiguity which arises from the nature of the ancient script. That was merely a mechanical uncertainty to be dealt with in reading. In but a few particulars is the TROPE AMBIGUITY affected by the shortcomings of the letters. If the Greeks had written the initial letter of a proper name larger than the others, then a certain number of comments upon *ἀμφιβολία καθ' ὁμωνυμίαν* might have been unwritten; and if they had made use of commas, many instances of *ἀμφιβολία* as *λόγος* would not have been annotated.

It is an inconsistency that *γραμματική* should have been content in respect to reading to let the context determine for the most part how a row of letters should be broken up into words, whereas in interpreting *κατὰ τοὺς ἐνυπάρχοντας τρόπους* it held itself bound to annotate as an example of AMBIGUITY every word or group of words which standing alone, apart from its context, might bear more constructions than one. Hermogenes may be wrong to assert[4] that there is no such thing as AMBIGUITY in classical Greek authors: but he is justified in maintaining that, when the commentators pointed out cases of AMBIGUITY, they usually neglected to say that to take the words in any way save one would be pure absurdity. Nor is he far wrong when he declares, with an obvious fleer at *γραμματικοί*, that *τοῖς πολλοῖς δοκεῖ πολλὰς ἐν τοῖς βιβλίοις ἀμφιβολίας γίνεσθαι ὑπὸ τῶν παλαιῶν*: for AMBIGUITY, TROPE or what not, has scored the margins of the plays with hundreds of adscripts altogether uncalled for.

If Aristophanes laughed at his own schoolmasters, as I believe he did,[5] for discovering mare's nests for their scholars, what would he not have said of some of the queries which commentators have propounded concerning himself?

---

[4] W 3 442=Sp 2 454.

[5] See supra p. 187 25. From the note there cited it appears that the scholiasts could attribute *ἀμφιβολία* to the person actually speaking the words and not to the poet. So at Av 1073 the dramatic speaker is said *πλαγιάζεσθαι ἐν τῇ ἀμφιβολίᾳ*. By some of the Sophocles scholiasts *πλαγιάζεσθαι* is used of words which have one meaning for the speaker and another for the audience. In this case it is used passively (or, if the middle is anywhere used, the implied subject is sure to be *ὁ Σοφοκλῆς*)—OR 137 *πεπλαγίασται πάλιν ὁ λόγος καὶ τὴν ἀλήθειαν αἰνίττεται τῷ θεάτρῳ κτέ*: 1183 *εὖ πεπλαγίασται ὁ λόγος κτέ*.

R 928 *ἀλλ' ἢ Σκαμάνδρους ἢ τάφρους ἢ 'π' ἀσπίδων ἐπόντας γρυπαιέτους χαλκηλάτους κτέ*: — *ζητεῖται ποῦ μᾶλλον συναπτέον τὸ ἢ 'π' ἀσπίδων ἐπόντας*, ℍ (1) *τοῖς ἄνω* ℍ (2) *τῷ γρυπαιέτους χαλκηλάτους.*

Men penetrated by the principles of interpretation in vogue in their time, as they had been in vogue in the days of Aristophanes, could actually hesitate between these two renderings—(1) "Scamanders whether (real) river-beds or (merely) represented on shields, griffin-eagles traced in bronze." (2) "Scamanders, or trenches, or represented on shields griffin-eagles traced in bronze."

Notes upon AMBIGUITY as *λόγος* take for the most part the form of metaphrases :—

Pl 401 *δεῖ βλέψαι ποιῆσαι νώ*:—*ἀντὶ τοῦ δεῖ ἡμᾶς ποιῆσαι αὐτὸν βλέψαι* (i.e. *νώ* is subject, not object, of *ποιῆσαι*): N 307 *πρόσοδοι μακάρων*:—*θρῃσκεῖαι περὶ τοὺς θεούς* (i.e. *μακ.* is objective, not subjective, genitive): 528 *οἷς ἡδὺ καὶ λέγειν*:—*οἷς ἐπιδείκνυσθαι ἡδύ ἐστιν* (i.e. *οἷς* with *λέγειν*, not with *ἡδύ*): 560 *ὅστις οὖν τούτοισι γελᾷ τοῖς ἐμοῖς μὴ χαιρέτω*:—*ὅστις ἐκείνοις τέρπεται, τοῖς ἐμοῖς μὴ προσίτω* (**not** *ὅστις τ. γ. τοῖς ἐμοῖς, μὴ χ.*): R 1291 *κυρεῖν*:—*ἐπιτυχεῖν* (**not** = *τυχεῖν* with *παρασχών*): Av 2 *κρώζει πάλιν*:—*κράζει εἰς τοὐπίσω ἄπελθε*: 91 *ὡς*:—*ὡς πολύ* (**not** = *ὅτι*): 550 (*διδάσκω*) *μίαν ὀρνίθων πόλιν εἶναι*:—*ὅτι ὀφείλετε μίαν πόλιν ἔχειν* (**not**, "that there is one community of birds"): Pa 362 *τί ποιεῖν διανοεῖ*;—*τί τοῦτο τολμᾷς*; ("why do you intend to do so?" **not** "what do you intend to do?"): 631 (*λίθον ἐμβαλόντες*) *ἐξμέδιμνον κυψέλην* (*ἀπώλεσαν*):—*ἓξ μεδίμνους χωροῦσαν κυψέλην* (**not** with *λίθον*): L 298 (*προσπεσόν μ' ἐκ τῆς χύτρας*) *ὥσπερ κύων λυττῶσα τὠφθαλμὼ δάκνει*:—*δάκνει μου τοὺς ὀφθαλμοὺς ὥσπερ κύων* (**not** *προσπεσόν μ' ὥσπερ κ.*): T 942 (*γέλωτα παρέχω*) *τοῖς κόραξιν ἑστιῶν*:—*τοῖς κόραξιν ἑστίασιν παρέχων* (**not** *ἑστιῶν γέλωτα παρέχω τοῖς κ.*).

Alternative ways of taking words may be given in separate notes or in one note :—

Pl 47 (*φράζοντος*) *ἀσκεῖν* (*τὸν υἱὸν τὸν ἐπιχώριον*

τρόπον):—(1) *μετέρχεσθαι* (i.e. *τὸν υἱόν* is subject of *ἀσκεῖν*): (2) *διδάσκειν* (i.e. *τὸν υἱόν* is object of *ἀσκεῖν*):

Ac 290 *ἡμῶν μόνος*:—(1) *χωρὶς ἡμῶν τῶν Ἀθηναίων*, **ἢ** (2) *μόνος ἐξ ἡμῶν*.

The metaphrase may be simply the words in the text repeated with the definite article supplied in order to determinate the meaning; for, as Theon points out, cases are not uncommon in which this is all that is required to remove ambiguity:—[6]

N 855 *ὑπὸ πλήθους ἐτῶν*:—*ὑπὸ* **τοῦ** *πλήθους* **τῶν** *ἐτῶν* (**not** "It is so long ago," **but** "I am so old"): L 1312 *ἅπερ Βακχᾶν*:—*ὥσπερ* **αἱ τῶν** *Βακχῶν*:

and of course the article is often supplied in metaphrases which are more than amplifications of the text:—

N 874 *ἀπόφευξιν δίκης*:—*λύσιν* **τῶν** *δικῶν* (**not** "from justice," **but** "from any lawsuit"): Av 1715 *ἐς βάθος κύκλου*:—*εἰς* **τὸ** *ὕψος* **τοῦ** *οὐρανοῦ*.

Other devices are now and then found:—

Pl 249 *ὡς ἰδεῖν σε βούλομαι καὶ τὴν γυναῖκα κτέ*:—*ἵνα ἐκεῖνοι τὸν Πλοῦτον ἴδωσιν· οὕτω γὰρ πρέπει* (rather than *ἵνα ἐκείνους ὁ Πλοῦτος ἴδῃ*): R 939 *ὡς παρέλαβον*:—*ἐγώ, δηλονότι* (i.e. **not** 3rd pers. pl.): 1256 *τῶν μέχρι νυνί*:—*τῶν μέχρι νῦν ὄντων ποιητῶν* (**not** *τῶν μ. ν. μελῶν*): N 431 *ἀπὸ τουδί*:—*ἀπὸ τούτου τοῦ χρόνου* (**not** "by reason of this"): Av 567 *ναστοὺς θύειν μελιτοῦντας*:—*τὸ μελιτοῦντας ἀρσενικῶς· ἔστι δὲ ἐπίθετον τῶν ναστῶν* (**not**, as some think, another kind of cake): Ac 679 *τὸ οἵτινες* (1) *οἱ νεώτεροι* (i.e. by hyperbaton, antecedent *ὑπὸ νεανίσκων ῥητόρων* in 680) **ἢ** (2) *ὑμεῖς οἱ Ἀθηναῖοι* (antecedent *ὑμῶν* in 678).

Very rarely the same nomenclature is employed as for HYPERBATON:—

R 576 *ᾧ*:—*οὐ* **πρὸς** *τὸ δρέπανον ἀλλὰ* **πρὸς** *τὸν λάρυγγα*: V 1480 *καὶ τοὺς τραγῳδούς φησιν ἀποδείξειν κρόνους | τὸν νοῦν διορχησάμενος*:—*⟨τὸ⟩ τὸν νοῦν*

[6] W 1 189 = Sp 2 83. Arguing against the view that the rule—*παραφυλακτέον τὸ παραλλήλους τιθέναι τὰς πτώσεις ἐπὶ διαφόρων προσώπων*: concerns only the accusative case, he quotes as if from Hdt. 1 *εἰσὶ δὲ καὶ Αἰγύπτιοι Κολχοί*. In all such cases *προσθέσει ἄρθρων οὐκέτι ἀμφίβολος γίνεται ἡ λέξις*.

πρὸς τὸ *κρόνους—ἀποδείξειν ἀρχαιούς τινας τὴν ἐπίνοιαν*: Av 1177 *οὔκουν δῆτα περιπόλους ἐχρῆν πέμψαι*:— τὸ ἑξῆς· *οὐκ ἐχρῆν περιπόλους πέμψαι.*

It may be that the makers of such notes did consider the places annotated as examples of hyperbaton.

It is worth while to direct attention to the note cited last in the paragraph last but one, viz. that at Ac 679. The method there used for fixing the antecedent of a relative pronoun is, in the ravennas at least, extremely rare. It occurs at two other places in the same commentary (708 : 975), and also at L 407 : T 125 : 126 : cp. Pl 256. In some other commentaries[7] it is frequent, sometimes at places where there may have been a risk of mistake, but frequent also where there is no risk at all. Here, I cannot help thinking, is a case in which a type of note not entirely useless has degraded into a mere trick of annotation. Some relative pronouns being justifiably thus annotated, certain commentators, from a species of catalepsy, took to remarking upon all. Something of the same kind would seem to have happened in respect to other[8] pronouns, and perhaps at an earlier date. In any case, whether earlier or later, the habit of saying what person or thing is meant by *οὗτος*, *ὅδε*, *ἐκεῖνος*, etc., is already completely established in the commentaries preserved in the ravennas. It has been suggested already[9] that notes of this description, when the pronouns annotated are used *δεικτικῶς*, not *ἀναφορικῶς*, may belong to *ἀνάγνωσις*, but it is perhaps explanation enough to say that this multitude[10] of unprofitable scholia exists because schoolmasters were expected to make their pupils show in the case of every expression, more or less indefinite, that they knew what it stood for.

Not only for *ὅδε*, *ἐκεῖνος*, *σύ*, *τοιοῦτος*, and the like, but

[7] Sch. Soph. OR 867 : 1082 : 1482 : Ant 110 : 1335 : OC 731 : 1051 : El 176 : 207 : Tr 841 : Ph 199 : 265 : 472. In the Eur. scholia notes of this kind are very common, more especially in Hec Or Phoen.

[8] The nomenclature in Greek grammar is, however, different. There the relative was not *ἀντωνυμία* but *ἄρθρον*. Even *ἀντωνυμία* was at first confined to the personal pronouns and their adjectives.

[9] See supra p. 111 : p. 124.

[10] If the examples which occur in metaphrases be included there are more than 250 such notes in the ravennas. There are very few in the commentary to Pa, which is perhaps another indication that its maker was a rhetor. There is an opulent note on *παντοῖος* in sch. Soph. OR 914 *ὑψοῦ αἴρει θυμὸν ἄγαν λύπαισι παντοίαισι*:—*ἀντί, μετεωρίζεται τὴν ψυχήν, καί, ὑπερβαλλόντως ἄχθεται, πάντα λογιζόμενος—αὐτὸν τὸν φόνον, τὸ τὴν γυναῖκα ἔχειν τοῦ ἀνῃρημένου, τὴν προσδοκωμένην φυγήν, τὸ μὴ δύνασθαι ἀναστρέψαι πρὸς τοὺς οἰκείους, τὸ δέος τῶν χρησμῶν.*

also for *ὁ θεός, τοὔργον, τὸ πρᾶγμα*, etc., exegesis is occasionally warrantable, or appears to be so :—

> L 603 *ταυτασί*:—*τὰς ταινίας ἃς τοῖς νεκροῖς ἔπεμπον οἱ φίλοι. ἐν ἄλλῳ δὲ εὗρον· "τὰς δραγμάς, εἰς μισθὸν τῷ πορθμεῖ"*: 863 *τοῦτο*:—**ἢ** (1) *ἀργύριον*, **ἢ** (2) *μερίδα*:
> Pl 347 *θεός*:—**ἢ** (1) *ὁ Πλοῦτος*, **ἢ** (2) *ἄλλος τις τῶν θεῶν*: Ac 336 *τὸν ἥλικα*:—**ἤτοι** (1) *τὸν λάρκον*, **ἢ** (2) *ἐμὲ τὸν σοῦ αὐτοῦ ἥλικα κτέ.*

These at least are flat instances of *ἀμφιβολία*.

But here I have unawares crossed the line which separates AMBIGUITY as *λόγος* from AMBIGUITY as *λέξις*.

For its statement that homonyms are ambiguous the textbook furnishes only one example, namely—"Ajax, inasmuch as it is not self-evident which of the two men of this name is thereby meant." It looks as though the point was deemed almost too familiar to enlarge upon.

First for *ὁμωνυμία* in relation to proper and quasi-proper names. Proper names may degrade into common nouns, and common nouns may in turn be used almost as proper names. A word may be used just like a proper name, nevertheless be merely a nickname or an epithet. When a speaker in the Birds alludes to the wooden horse, he may have meant, and his hearers may have understood him to mean, a certain well-known representation in bronze of the wooden horse. Homonymy of this sort is fertile in scholia. These determine or debate :—

> A. Whether a noun is a common noun or a proper or quasi-proper noun—L 287 **CIMON**:—*ἀντί* (1) *πρόσαντες*, **ἢ** (2) *ὄνομα χωρίου*: ib. **CIMON**:—*ὄνομα χωρίου περὶ τὴν ἀκρόπολιν*: Pl 287 **ΩΤ' ΟΝΟΥ**:—(1) . . . **ἢ** (2) *κώμην τινὰ εἶχεν Φρυγικὴν Ὦτ' ὄνου λεγομένην.*[11]

---

[11] See also at Pl 606 **ΚΥΦΩΝΑ**: 808 **'ΑΝΘΟCΜΙΟΥ**: N 71 **ΦΕΛΛΕΩC**: 109 **ΦΑCΙΑΝΟΥC**: R 129 **ΚΕΡΑΜΕΙΚΟC**: 216 **ΛΙΜΝΑΙ**: 351 **'ΕΛΕΙΟΝ** (not the place-name): 990 **ΜΑΜΜΑΚΥΘΟΙ**: 1093 **οἱ ΚΕΡΑΜΕΙC**: Av 139 **ὦ CΤΙΛΒΩΝΙΔΗ**: 441 **ΠΙΘΗΚΟC**: 1222 **ΙΡΙΔΩΝ**: 1292 **ΠΕΡΔΙΞ**: Pa 145 **ΚΑΝΘΑΡΟΥ**: 782 **ΚΑΡΚΙΝΟC**: L 266 **ΦΙΛΟΥΡΓΕ**: 451 **CΚΥΘΑΙ**: 1170 **CΚΕΛΗ**: 1281 **ΔΙΔΥΜΟΝ**: Ac 273 **ΘΡΑΙΤΤΑΝ**: ib. **ΦΕΛΛΕΩC**: 724 **ΛΕΠΡΩΝ**: 726 **ΦΑCΙΑΝΟC**: 1023 **ΦΥΛΗC**: 1226 **ΟΔΥΡCΗ**: V 768 **CΗΚΙC**: 1396 **ΜΥΡΤΙΑC**: T 728 **ΜΑΝΙΑ**: 1172 **'ΕΛΑΦΙΟΝ**: Ec 730 **ΚΙΝΑΧΥΡΑ**: 846 **CΜΟΙΟC**: 932 **ΓΕΡΗC**. **πόλις**=*ἡ ἀκρόπολις* is annotated by metaphrase—N 69: L 245: 317: 338: 487: 758: 912. Cp. R 1094

B. Whether it is a proper noun or a nickname or an epithet, etc.—Pa 363 **ΚΙΛΛΙΚΩΝ**:—*ἄδηλον* **πότερον** (1) *κύριον ὄνομα* **ἢ** (2) *ἐπώνυμον· Ἀμμώνιος δὲ ὄνομα ἀναγράφει καί φησιν ὅτι Λάκων*: 457 **ΕΝΤΑΛΙΩΙ**:—(1) *κατὰ ἐπίθετον·* **τινὲς δὲ** (2) *Ἄρεως καὶ Ἐνυοῦς τὸν Ἐννάλιον,* **οἱ δὲ** (3) *Κρόνου καὶ Ῥέας.*[12]

C. Which of two or more persons or things a proper or a quasi-proper noun is intended to designate—Ac 1173 *Κρατῖνον*:—**οὐ** *τὸν ποιητήν,* **ἀλλά** *τινα* **ἕτερον**, *ἀλαζόνα*:

Av 493 *Φρυγίων*:—**ἢ** (1) *ἀπὸ Φρυγίας,* **ἢ** (2) *ἀπὸ δήμου κτέ*: L 1300 *χαλκίοικον ἄνασσαν*:—*οὕτω χαλκιοίκου* (1) *Ἀρτέμιδος ἱερὸν ἐν Λακεδαίμονι,* **ἢ** (2) *Ἀθηνᾶς.* Comments of this class trench both upon the TROPES (in *ἀντονομασία*, for example) and more frequently upon *ἱστορία*. Moreover, the several commentators differ a good deal in the form which they prefer to give them.[13]

I may also add here out of its proper place—

D. Whether a common noun is appellative (*προσηγορικόν*) or adjective (*ἐπίθετον*):—Av 1361 (*ὥσπερ ὄρνιν*) *ὀρφανόν*:—(1) *ὡς μὴ ἔχοντα πατέρα,* **ἢ** (2) *ὅτι καὶ οὕτως ἐστὶν ὄρνις καλούμενος.*

But when common nouns alone are concerned, homonymy is still more fertile in adscripts. At L 886 is the note *ἀγανώτερον*:—(1) *ποθεινότερον,* **ἢ** (2) *πραότερον*: that is, it is debated whether Cinesias uses the comparative of *ἄγανος*[14] or of *ἀγανός*,

---

ταῖσι πύλαισι:—*ταῖς εἰσόδοις* (**not** the city gates)—L 1131 **ἐν πύλαισι**:—*ἀντὶ τοῦ ἐν Θερμοπύλαις*: Pa 219 . . *ἄδηλον δὲ ποίαν πύλιν λέγει, τὴν Λακεδαίμονα ἢ τὰς Ἀθήνας κτέ.*

[12] See also Av 441 **ΠΙΘΗΚΟΣ**: 1292 **ΧΕΛΙΔΩΝ**: ib. **ΌΠΟΤΝΤΙΩΙ**: T 289 **ΧΟΙΡΟΝ**: Ec 201 **ΆΡΓΕΙΟΣ.**

[13] See Pl **174**: 175: **176**: **177**: **179** bis: 180: 210: **385**: **800**: **884**: 884: N **21**: 31: **46**: 64: 104: **180**: **353**: **400**: 556: 673: **686**: 1187: R 13: 55: 83: 86: **87**: 477: **541**: 570 bis: 910: **1299**: **1302**: Av 11: **31**: **484**: **513**: 750: **822**: **823**: 857: 877: 962: **1009**: 1104: 1296: 1490: 1491: 1556: **1569**: 1701: Pa 289: 951: L 158: 490: 679: 801: **808**: 996: **1092**: **1153**: Ac **11**: 16: 47: **67**: **118**: **140**: **703**: **839**: **844**: **850**: **1032**: **1167**: 1173: V **74**: **157**: **947**: **1183**: 1408. T **162**: 164: 441: 805: 806: 949: Ec 38: **248**. In the notes designated by blackfaced numerals the annotator *διακρίνει τὴν ὁμωνυμίαν* by using *οὗτος ὁ ᾱ*. In the Ac this is almost the only type. The simplest form is generally adopted by the commentator to T, e.g. 164 *Φρύνιχος*:—*ὁ τραγικός*. In the older commentaries notes like *ὃ ἐγένοντο Φρύνιχοι κτέ . . νῦν δὲ (ἐνθάδε δὲ) κτέ* are not uncommon. The notion of *ὁμωνυμία* sometimes extends further than seems reasonable, e.g. Pl 621 *εἰς Ἀσκληπιοῦ*:—*τὸν ἐν ἄστει λέγει Ἀσκληπιόν· β̄ γάρ εἰσιν, ὁ μὲν ἐν ἄστει, ὁ δὲ ἐν Πειραιεῖ.* (Cp. Av 556 *ἱερὸν πόλεμον*:—*β̄ ἱεροὶ πόλεμοι γεγόνασιν, οὗτος δὲ κτέ.*)

[14] For *ἄγανος* = *κατεαγός* see BA 335 10.

whether he means that Myrrhina's eye appears to him more languishing or less cruel. Nor would the ambiguity have been the less, if the positive had been in the text in lieu of the comparative; for here neither accents count and quantities nor iotas adscript and itacistic spellings. Spellings like **HCTHN** for **HICTHN**, **NIKH** for **NEIKH** were hardly judged to be variants, and it was thought well to say which the speaker for the time intended, *ἥστην* or *ἦστην*, *νίκη* or *νείκη*. There seem even to be cases in which a warning is offered in regard to words that differ by a consonant—R 217 *ἰαχήσαμεν*:—*ἀντὶ τοῦ ἠχοῦμεν* (i.e. **not** *ἰακχήσαμεν*). The persistency with which *λῆμα* is explained by *φρόνημα* coupled with the fact that *λῆμα* was a late spelling of *λῆμμα*[15] makes it almost certain that there was thought to be here a risk of confusion.[16]

Respecting this whole order of comments it should be remembered that it was an annotator's duty to hunt for AMBIGUITY. The ordinary scholiast scented AMBIGUITY where there was none. It was reason enough for a note that one of a brace or a leash of homonyms should pop up in the text: off went the hunter's piece, and he was content. Hence plenty of carrion:—

> A. *τὸν ἐωνημένον*:—*ἀντὶ τοῦ τὸν ὠνησάμενον* (mid., **not** pass.): *εἰργασμένου*:—*πράξαντος* (mid., **not** pass.): *ᾑρημένην*:—*κεχειροτονημένην* ("being elected," **not** "having elected").
>
> B. *ὁρμήσω*:—*ἀντὶ τοῦ κινήσω* (i.e. from *ὁρμᾶν*, **not** from *ὁρμεῖν*): *κλήσατε*:—*ὑμνήσατε* (from *κλήζειν*, **not** from *κλῆειν*): *ἐξωμμάτωται*:—*ἀντὶ τοῦ* (1) *ἐπιτεταμένως ὁρᾷ . . . ἢ* (2) *μᾶλλον παίζων ἐπὶ στερήσεως λέγει*: *ἀμφήκει*:—*ὡς ἀπὸ εὐθείας τῆς ἀμφήκης*: *ἀσαλαμίνιος*:—*ἀπὸ τῆς νεὼς ἡ ὀνομασία* (from *ἡ Σαλαμινία*, **not** from *Σαλαμίς*): *ξύναυλον*:—*τὴν μετὰ αὐλῶν κοινήν* (from *αὐλός*, **not** from *αὐλή*): *τί πεισόμεσθα*;:—*τί ἆρα* **παθεῖν** *μέλλομεν*:[17] (**not**

[15] Valckenaer Animadv ad Ammon p. 141.

[16] The like explanation perhaps serves for the frequent notes upon **ΟΜΗΡΟΣ** as a common noun. The scholiasts' pupils were more familiar with *Ὅμηρος* and *λῆμμα* in the lecturettes of the schoolroom than with *λῆμα* and *ὄμηρος* in their texts.

[17] The only example in the commentator to Pa. This rhetor neglects all these minutiae of *γραμματική*. The commentator to T is also exceptional, having only three notes, the two on **ἑταιρα** or **ἑταιραι** at 346: and *λῆμα*:—*φρόνημα* at 459. The Ec commentator is always peculiar (—Ec 148: 714) and need perhaps not be taken seriously.

from *πείθειν*): *πάραλος*:—(1) *παραθαλασσία* ἢ (2) *παρὰ τοὺς ἄλας κειμένη*.

C. **ΑΛΛΑ**:—*ἀντὶ τοῦ δὲ ἐστί* (*ἀλλά*, **not** *ἄλλα*): **ΩΝ**:—*τὸ ὢν ἀντὶ τοῦ δή* (*ὢν* = *οὖν*, **not** *ὤν*): **ΑΛΗΘΕΣ**:—*ἀντὶ τοῦ ἀληθῶς*: **ΑΤΕΧΝΩΣ**:—*ἀντὶ τοῦ ἀκριβῶς* et sim. (passim): **ΚΑΛΩ**:—*τοῦ* **ΚΑΛΩ** *ἡ εὐθεῖα ὁ κάλως* (**not** from *καλός*):[18] **ΝΕΙΚΗ**:—*ἐρεθίσματα* (**not** *νίκη*, **but** plural of *νεῖκος*): **ΕΠΕΙΝΩΝ**:—*ἀντὶ τοῦ ἐλίμωττον* (**not** "were dirty," *ἐπίνων*).

If *ὁμωνυμία* does not exist, it may be created by aid of etymology or of vain imagination, which is the same thing:—

N 1225 *τὸν ψαρὸν ἵππον*:—(1) *τὸν τὸ χρῶμα τοιοῦτον* ἢ (2) *τὸν ταχύν, ἀπὸ τοῦ ψαίρειν ὅθεν καὶ αἰψηρός*: Pl 812 *ὀξίς*:—(1) *ἀγγεῖον ὄξους δεκτικόν* ἢ (2) *λοπάδος εἶδος, παρὰ τὸ εἰς ὀξὺ λήγειν*: Av 1177 *τοὺς περιπόλους*:—(1) *τοὺς φύλακας* ἢ (2) *ζητητάς, ἀπὸ τοῦ περιπολεῖν* (*ὀνοματοποιΐα κατ' ἐτυμολογίαν* + synecdoche): Ac 160 *καταπελτάσονται*:—(1) *κατακοντίσουσι, καταπολεμήσουσι· <κατα>πέλτης γὰρ εἶδος μηχανῆς ἀφ' ἧς ἀκόντια καὶ ἄλλα τινὰ ἀφιᾶσιν*, ἢ (2) *καταδραμοῦνται· πέλτη γὰρ ἀσπὶς μικρά*: 1042 *ὀρθιασμάτων*:—(1) *<τῶν μετὰ> ἀνατάσεως ῥημάτων, τῶν μετὰ βοῆς κόμπων·* ἢ (2) *τῶν μελῶν, παρόσον ὄρθιος νόμος κιθαρῳδικός*.

The wonder is not that such notes are common, but that they are not more common. An engine so powerful as *ὀνοματοποιΐα κατ' ἐτυμολογίαν* might turn them out by the score; and something of the sort it does in later commentaries than any one of those which now concern me.

There is still another kind of AMBIGUITY forasmuch as there is another kind of *ὁμωνυμία*, namely, that meant by Theon when he says—*ὁμώνυμα δὲ ἐστιν ὧν φωνὴ μὲν καὶ ὄνομα τὸ αὐτό, ἕτερον δὲ τὸ σημαινόμενον ὑπὸ τῆς φωνῆς, οἷον παῖς· σημαίνει γὰρ καὶ* (1) *τὸν υἱὸν καὶ* (2) *τὸν καθ' ἡλικίαν παῖδα καὶ* (3) *τὸν δοῦλον*.[19] This opens up at once a large field for annotation, and

[18] Notes of this sort may, however, belong to analogy.

[19] W 1 186 = Sp 2 81. This is annotated as *ὁμωνυμία* in scholia, e.g. sch. Hom. A 321 *ὀτρηρὼ θεράποντε*·— . . *θεράποντες δὲ οἱ τοὺς κρείττονας δι' ὠφέλειαν θεραπεύοντες ὡς Ἐτεωνεὺς καὶ Μηριόνης: ὁμωνύμως δὲ καὶ οἱ δοῦλοι θεράποντες καλοῦνται*. The practice of *γραμματικοί* is well indicated by Plut. Mor 22 D ff.

in this field commentators love to browse. They debate in comment or determine by metaphrase which of the several significations that a particular word (*λέξις πολυσήμαντος*) can bear is intended by Trygaeus or Peisthetaerus, Lysistrata or the Wasps; and every part of speech has its turn.

Certain words are perpetually annotated, e.g. *πονηρός* with the sense of "miserable," *χρηστός* with the sense of "serviceable," *φαύλως* meaning "easily," *πέμπειν = πομπεύειν*. The motive would seem to be a wish to recall an obsolete or obsolescent meaning. So much indeed is sometimes clear, when the comments take a form appropriate rather to *γλωσσῶν ἀπόδοσις*:—

> Pl 1085 *τρύγα*:—*πολλάκις καὶ τὸν νέον οἶνον τρύγα ἐκάλουν·* **ΝΥΝ** *δὲ οὐχ οὕτως ἀλλ' ὡς* **ΗΜΕΙΣ** *τὴν ὑποστάθμην.*

That such warnings were needed at times even by grown men, the slips of the scholiasts themselves can show. Late denotations of *ἐπιτρίβειν* are by more than one of them thought to be possible for speakers in the plays:—

> Pl 619 *ἠπίτριπτος*:—(1) *ἡ ἀξία τοῦ ἐπιτριβῆναι,* **Ἢ** (2) *ἡ μεγάλα φθεγγομένη*:[20] N 438 *ὅς μ' ἐπέτριψε*:—(1) *ὃς αἴτιός μοι γέγονε πάντων τῶν συμβάντων κακῶν,* **Ἢ** (2) *δι' ὃν ἐδυστύχησα*:[21] Pa 369 *ἐπιτέτριψαι*:—*τὸ ἐπιτέτριψαι ποτὲ μὲν ἐπὶ ὑπερηφανίᾳ τάττεται, ποτὲ δὲ ἐπὶ κατάρᾳ, ἐφ' ᾗ καὶ* **ΝΥΝ**.[22]

But as a rule it cannot be argued that at the time when these notes on ambiguity were made the meaning determinated by them was unfamiliar. It was enough that a word had several meanings more or less remote from each other, and the annotator took it for granted that his pupils would never reflect which was required in the passage before them:—

> Pl 1 *ἀργαλέον*: — *δύσκολον, δυσχερές* ("vexatious,"

[20] "Talking big," "giving herself airs," "swaggering," cp. Pl 872 *σοβαρός*:—*ἀντὶ τοῦ σεσοβημένος, ἐπίτριπτος*. It is almost impossible to cite exx. of *ἐπίτριπτος* with this connotation, because the other sense "cursed" being more general may always translate the word without making nonsense. The sense "swaggering," "blustering," "bumptious," arises easily from the late denotation of *ἐπιτρίβειν*, namely "to egg on," "to incite," "to excite," "to inflame." Cp. Hesych. *ἐπιτριβόμενοι*: — *ἐπερόμενοι*, i.e. *ἐπαιρόμενοι*: Suid. *ἐπιτριβείη*:— . . *παρορμηθείη*.

[21] i.e. (1) "which has instigated me," or (2) "which has been my ruin."

[22] i.e. **not** "you are bumptious," but "you are a confounded rascal." There is a warning against the meaning "to be excited" at L 1090: *ἐπιτετρίμμεθα*:—*συγκοπτόμεθα* (**not** "we are excited"): Ac 1022 *ἐπετρίβην*:—*συνετρίβην, ἀπωλόμην*.

"annoying," **not** "difficult"): 38 *τὸ βίος ἀντὶ τοῦ ἄνθρωπος κεῖται*: 96 *ἥδη*:—*ἀντὶ τοῦ λοιπόν*: ib. *ἥδη*:—*ταχέως*: *κτλ.*

Some of the commentators are far more ready than others to provide notes of this description. There are twice as many in the commentary to the Clouds as in any other. There the annotator treats as instances of ambiguity what would elsewhere be treated in other ways—48 *σεμνήν*:—**NÛN OÙ** *τὴν σώφρονα—οὐ γὰρ ἐπαινεῖ αὐτήν—***ἀλλὰ** *τὴν ἀλαζόνα καὶ ὑπέρογκον καὶ ἐφ' αὑτῇ μέγα φρονοῦσαν.* Here the normal treatment would be by *ἐν εἰρωνείᾳ*, or *εἰρωνευόμενός φησι*. At 212–213 where different senses of *παρατείνεσθαι* are played upon, he has the odd note—213 *παρετάθη*:—*εἰς φόρον ἐξετάθη, πλείονα φόρον παρέχουσα· δηλοῖ δὲ καὶ τὸ ἡπλῶσθαι* (as in 212). An exact counterpart of the former of these notes deals properly with what is properly AMBIGUITY at l. 5—**NÛN** *οἰκέτας* **OÙ** *τοὺς θεράποντας μόνον λέγει* **ἀλλὰ** *πάντας τοὺς κατὰ τὴν οἰκίαν.* In much the same way the annotator of the Plutus appears to treat *σύκινον* at 946 as a case of AMBIGUITY rather than of METAPHOR—*τὸ σύκινον* **ἴCON ΤΩ̣** *ἀσθενέστατον· τὸ γὰρ ξύλον τῆς συκῆς ἀσθενές*: but of this there may be a doubt.[23]

It is not always that the context determines as of course in which of sundry meanings a word is used. At any rate the commentators have sometimes reason for marking AMBIGUITY:—

N 22 *τί ἐχρησάμην*;:—*ἀντὶ τοῦ ἐκ τοῦ δανείου ἐκείνου τί ἠγόρασα*; ("What use did I put it to?" **not** "Why did I borrow it?"): 377 *κρημνάμεναι*:—*ἀντὶ τοῦ* (1) *κρεμάμεναι ἀπὸ τοῦ ἀέρος,* **Ἢ** (2) *ἐπικρεμάμεναι ἀλλήλαις* ((1)

[23] *ἴσον τῷ, ἐν ἴσῳ τῷ, τὸ αὐτὸ τῷ*, are common in respect of *πολυσήμαντα ὀνόματα*, but I am not at all sure that those who use them think of *ἀμφιβολία καθ' ὁμωνυμίαν*—Erot. 40 9 *ἀπολελαμμένοι*:— . . *φαίνεται δὲ ἡ λέξις οὐχ ἓν δηλοῦσα, ἀλλ' ἐνθάδε μὲν . . ἐν ἴσῳ τῷ ἀπειλημμέναι, καί, ἐστεγνωμέναι*: Galen Ἱπποκρ. γλ. *τέρθρον*:— . . *ὁ δ' Ἱπποκράτης . . "ἐπὴν ἐνθάδε" φησί, "τὸ τέρθρον ᾖ τοῦ πάθεος" ἐν ἴσῳ τῷ τὸ ἄκρον καὶ ἀνώτατον καὶ ἐπιμελείας μάλιστα δεόμενον*: sch. Soph. OR 12 *δυσάλγητος*:—*ἴσον τῷ ἀνάλγητος, καί, σκληρός*: OC 1426 *χρῄζει*:—*ἐν ἴσῳ τῷ χρησμῳδεῖ*: 1094 *νῦν δὲ διὰ τοῦ στέργω σημαίνει μὲν οἷον προσίεμαι, τελευτᾷ δὲ εἰς ἴσον τῷ προσκαλοῦμαι*. This last note suggests study of word-meanings such as would naturally arise in lexicography: and notes of this sort may have been derived bodily from lexica, e.g. sch. Aesch. Ag 702:—*ἐπειδὴ τὸ κῆδος σημαίνει καὶ τὴν ἐπιγαμβρίαν καὶ τὸ πένθος, ἐδήλωσε νῦν ὅτι τὸ πένθος λέγει*. In lexica the number of *ἔννοιαι, σημαινόμενα*, is often given thus—*δ σημαίνει*: *γ* δηλοῖ, etc.

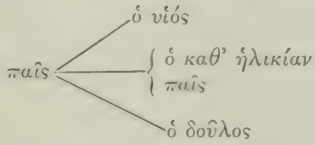
For *τελευτᾷ εἰς ἴσον τῷ* in sch. Soph. OC 1094 (supr. cit.) *καταστρέφει εἰς* is more common—sch. Soph. OC 1031: *πιστὸς ὤν*:—*καταστρέφει εἰς τὸ πεποιθός*: sch. Ap. Rh. 3 482: 583: 1334: sch. Ald N 811.

"floating," or (2) "piled"): R 96 *γόνιμον*:—(1) *φυσικόν τινα καὶ μὴ βεβιασμένον*, ἢ (2) *γεννητικόν*: 343 *νυκτέρου*:—(1) *διὰ τὸ λαθεῖν τοὺς ἀμυήτους*, ἢ (2) *ὅτι ἐν νυκτὶ ἄγεται τὰ μυστήρια*: 395 *τὸν ὡραῖον θεόν*:—*τὸν κατὰ καιρὸν φαινόμενον, ἐπίκαιρον* (not "the blooming").

There is a class of words, principally verbs in *-ζειν*, *-οῦν*, *-εύειν*, and adjectives in *-κός*, that are so very elastic that their meaning can be fixed only by the words around them, by the momentary intention of the speaker. These are continually annotated:—

Pl 1137 *νεανικόν*:—*ἀντὶ τοῦ δυνάμενον χορτάσαι νεανίαν*: 1050 *θεοὶ πρεσβυτικοί*:—*οἱ τοῖς πρεσβύταις ἐφιστάμενοι θεοί*: Ec 193 *τὸ συμμαχικόν*:—*τὸ πρὸς τοὺς συμμάχους δίκαιον*: N 1406 *ἵππευε*:—*ἵππων φρόντιζε*: R 1512 *συμποδίσας*:—*συνδήσας τοὺς πόδας*: L 556 *ἀγοράζοντας*:—*ἐν ἀγορᾷ διατρίβοντας*: Ec 162 *ἀκριβωθήσεται*:—*ἀκριβῶς μελετηθήσεται*:[24]

It has been pointed out that in the commentary to the Clouds words used *ἐν εἰρωνείᾳ* may be annotated as if the irony created a fresh *ἔννοια* for them. Something similar in kind occurs in a much earlier and worthier commentary. There are two notes in the Birds in which what is merely a difference in tone is treated as *ἀμφιβολία καθ' ὁμωνυμίαν* of the type



[24] So Pl 70 *ἐκτραχηλισθῇ*: 277 *δικάζει σε, καί, δικαστὴν καθίστησιν*: 575 *πτερυγίζεις*: 753 *ἐδεξιοῦντο*: 814 *ἰχθυηρούς*: 816 *ἀρτιάζομεν*: 984 *ἀγοράσαι*: N 15 *ἱππάζεται*: 215 *φροντίζετε*: 498 *νομίζεται*: 542 *ἀφανίζων*: 758 *πεντετάλαντον*: 821 *ἀρχαϊκά*: 857 *καταπεφρόντικα*: 1176 *ἀττικόν*: 1345 *φροντίζειν*: 1501 *ἐκτραχηλισθῶ*: R 1505 *πορισταῖς*: Av 68 *φασιανικός*: 142 *ὠρχιπέδισας*: 426 *προσβιβᾷ*: 919 *παρθένεια*: 984 *σπλαγχνεύειν*: 1331 *μουσικά*: ib. *μαντικά*: ib. *θαλάττια*: Eq 182 *ἀξιῶ*: 212 *ἐπιτροπεύειν*: Pa 119 *δοξάσαι*: 303 *φοινικικῶν*: 314 *παφλάζων*: 534 *δικανικῶν*: 1026 *μαντικῶς*: L 238 *καθαγίσω*: 337 *βαλανεύσοντες*: Ac 625 *ἀγοράζειν*: 634 *ξενικοῖσι*: 720 *ἀγοράζειν*: 750 *ἀγορασοῦντες*: 822 *μεγαριεῖς*: 981 *παροινικός*: 1047 *ξανθίζετε*: V 618 *στράτιον*: 699 *δημιζόντων*: 911 *κατεσικέλιζε*: 1072 *διεσφηκωμένον*: 1087 *θυννάζοντες*: 1132 *γεροντικῶς*: 1212 *γυμναστικῶς*: 1346 *λεσβιεῖν*: 1517 *βεμβικίζωσιν*: T 131 *κατεγλωττισμένον*: 267 *γυναικιεῖς*: 377 *χρηματίζειν*: 863 *γυναικίσεως*: 922 *ἠγυπτιάζετε*: 986 *τόρευε*: cp. 142: 163: 730: 734: 1175: Ec 259 *ἐξαγκωνιῶ*: 267 *ἐξωμισάσαις*: 274 *ἀκριβώσητε*: 883 *Ἰωνικῶν*.

Av 162 *φεῦ φεῦ*:—*ἔστι μὲν σχετλιαστικὸν καὶ θαυμαστικόν,* **νῦν** *δὲ θαυμαστικόν*: 1342 **οὐ μόνον** *ἐπὶ σχετλιασμοῦ τὸ αἰβοῖ* **ἀλλὰ καὶ** *ἐπὶ ἡδονῆς.*

But what division of *γραμματική* is secure against the encroachments of this intrusive TROPE? To track it through all is impossible within the confines of a chapter. AMBIGUITY of one kind or another is all-pervading. Is a thing said *κυρίως* or *τροπικῶς*, *ἀληθῶς* or *εἰρωνικῶς*, *ἀποφαντικῶς* or *ἐρωτηματικῶς*, *γλωττηματικῶς* or *πρὸς ἱστορίαν*, and so on? If it be said *κυρίως*, there may still be a question of diverse meanings both or all attested by good authors. If it be said *τροπικῶς*, there are TROPES enough to supply manifold denotations. Moreover, etymology grows a rich crop of AMBIGUITY. The following notes may convey some notion of the enormous area covered by *ἀμφιβολία*:—

Av 1745 *τὰς χθονίας βροντάς*:—(1) *Εὐφρόνιος· "τὰς φοβερὰς· πάντα γὰρ τὰ δεινὰ Γῆς γενεαλογοῦσιν."* **οἱ δὲ** (2) *τὰς μέγαν ἦχον ἀποτελούσας·* **ἢ** (3) *τὰς ἀπὸ τῆς γῆς γινομένας· ὅτε γὰρ ἠχεῖ ἡ γῆ, ἀναπέμπει τὸν ἦχον εἰς τὸν οὐρανὸν καὶ δοκοῦσιν οἱ ἄνθρωποι ἐξ οὐρανοῦ γίνεσθαι τὰς τοιαύτας βροντάς·* **ἢ** (4) *τὰς μέχρι τῆς γῆς ἀκουομένας·* **ἢ** (5) *τὰς τὴν γῆν κινούσας.*

Pl 720 (*ὄξει*) *Σφηττίῳ*:—*τῷ δριμυτάτῳ· ἀπὸ δήμου·* (1) *πικροὶ γὰρ οἱ Σφήττιοι καὶ συκοφάνται,* **ἢ** (2) *ὅτι δριμὺ ὄξος παρὰ Σφηττίοις ἐγίνετο.*

N 800 *ἐκ γυναικῶν* **εὐπτέρων** *τῶν Κοισύρας*:—**ἢ** (1) *εὐγενῶν,* **ἀπὸ** *τῶν ὀρνέων,* **ἢ** (2) *κούφων, καί, ὧν ὁ λογισμὸς* **ἵπταται,** **ἢ** (3) *τὴν Κοισύραν τὴν Μεγακλέους* **ἀστεϊζόμενος** *ὡς δραπέτης αὐτῆς ⟨ὁ πατήρ⟩, διασύρειν θέλει.*

R 507 (1) *κολλάβους λέγει τοὺς ἄρτους* **τοὺς ἐοικότας** *τὴν πλάσιν τοῖς κολλάβοις τῆς κιθάρας·* **οἱ δὲ** (2) *εἶδος πλακοῦντος τετραγώνου,* **ἢ** (3) *ἄρτου μικροῦ* **παρὰ τὸ** *ἐκ μεγάλων κολλυβίζεσθαι.*

Pa 812 *γραοσύβαι*:—(1) *ἀπὸ τῶν ἰχθύων ἀποσοβοῦντες τὰς γραῖδας ὡς μὴ ἀγοράζειν·* **ἢ** (2) *γραΐσι συγκοιμώμενοι· σοβάδας γὰρ τὰς πόρνας λέγουσι. Εὔπολις· κτέ.*

L 217 *ἀταυρώτη*:—(1) *οἷον ἀγνὴ καὶ ἄμικτος· ταῦρον γὰρ τὸ αἰδοῖον λέγουσι·* **ἢ** (2) *ἄγευστος γάμου καὶ ἀζυγής· καὶ βοῶπις ἡ Ἥρα ὡς ζυγία καὶ γαμηλία, ἐπεὶ οἱ ταῦροι κατωφερεῖς.*

Notes of this order may contain the relics of much patient inquiry, in which many authors were ransacked in order to discover how they employed different words; who for example used *ἀμαξίς* as a name for a cake, who *ναστός* for hot bread soaked in oil, and who for a *πλακοῦς*. They may on the other hand incorporate mere guesses, and for some at least of the commentators AMBIGUITY may have been largely an affair of uncritical conflation of commentaries or vague exploring of lexica. It is impossible now to bring one's self into touch with their minds or view language exactly from their standpoint. The facts are as they were and language stands where it stood, but men contemplate them in another light; nor does a commentator now conceive of himself as annotating *ἀμφιβολία καθ' ὁμωνυμίαν*, when he marks the exact intention in which a word is used in a particular context, or points out that this Peter or Paul rather than that was in the mind of his victim.

CHAPTER VI

FIGURES OF SUNDRY KINDS

Endless labour all along,
Endless labour to be wrong.—SAMUEL JOHNSON.

CONTENTING myself with what has been said already concerning the vagueness and irrationality of *σχῆμα* as a technical term, I shall proceed at once with the consideration of the various *σχήματα* upon which there appear to be notes in the ravennas.—

ἀλλοίωσις

said by Plutarch to take place *ἐπειδὰν ἡ συνήθης τάξις ἀλλοία γένηται*, and to be designed *ἕνεκα τοῦ κόσμου ἢ χάριν ἐμποιεῖν τοῖς λόγοις*.[1] To call it by this name is to adopt the rhetors'[2] view and to suppose, for example, that when Homer,[3] describing the rocks which the gods call "Beguilers," begins simply and unaffectedly—

οἱ δὲ δύω σκόπελοι, ὁ μὲν οὐρανὸν εὐρὺν ἱκάνει,

then after a score or so of lines turns simply and unaffectedly to the second peak—

τὸν δ' ἕτερον σκόπελον χθαμαλώτερον ὄψει, Ὀδυσσεῦ,

he innovates, and projects the grand style. There is truth no doubt in this view; but as held by the rhetors, there is far more error than truth in it. Being like all men of that time ignorant of the historical side of language, they were always treating as innovations of the poets apparent irregularities in concords and constructions which the poets inherited and used, but certainly

[1] Plut. 41. See also Alexand. *περὶ σχημ.* W 8 471=Sp 3 33: Tiber. *περὶ σχημ.* W 8 573=Sp 3 80.

[2] e.g. Demetr. *περὶ ἑρμ.* 60.

[3] Hom. *μ* 73 ff.

did not invent. Plutarch speaks of it also as *τὸ καλούμενον ἀσύντακτον*, a name which is not open to the same objections as *ἀλλοίωσις*, and it receives other titles from him, *ἐναλλαγή* and *ἐξαλλαγή*, while by others it is termed either *ἀλλαγή* or *ἀνθυπαλλαγή*.[4] With *γραμματικοί* its ordinary name was *σχῆμα*.[5]

Plutarch furnishes a catalogue of Homeric instances; and when this is compared with the Aristophanes scholia, it appears that precisely the same kinds of ENALLAGE are remarked upon in Aristophanes—supposed innovations in respect of the gender, the numbers, the cases, the degrees of comparison in nouns; in verbs of the tenses, the voices, the persons; in respect too of participles, prepositions, adverbs, and conjunctions. But the notion of artistic innovation suggesting itself to the poet and justified by analogy with other features inherent in the language —a notion that lies at the root of the earlier doctrine of *ἀλλοίωσις*—was crossed perhaps from the first by other notions springing from misconceptions of the extent to which a language changes, so to say, of and within itself. These were leagued ere long with the theory and practice of imitation as the very making of style, and turned the whole doctrine into a farce. At the same time, something was gained. By tortuous paths the modern conception of syntax gradually pushed itself into men's minds. The attention paid to irregularities in construction, whether real or imaginary, created by degrees the idea of grammar as grammar is now understood. In this process the preposterous Byzantine presentment of ENALLAGE which appears, for example, in Gregorius Corinthus has its place. In his book *περὶ διαλέκτων* Gregorius has compiled what he has to say of the Attic dialect by throwing together in complete indigestion many of the scholia concerned with enallages in Aristophanes,

[4] There is no greater difference between *ἀλλαγή* (*ἐν-* *ἐξ-* *ἀλλαγή*) and *ἀνθυπαλλαγή* than between "change" and "exchange." Though the verb *ὑπαλλάττειν* is often used in relation to enallage, *ὑπαλλαγή* would seem to be eschewed as a name for *ἀλλοίωσις*. The reason probably is that *ὑπαλλαγή* was a technical term in use for another kind of *σχῆμα* altogether, that sometimes called *ἐπιτίμησις* (W 8 486=Sp 3 40), e.g. *ὀψὲ γάρ ποτε—ὀψὲ λέγω*; *χθὲς μὲν οὖν καὶ πρώην* (Dem. 18 130): *ὠργίζετο· οὐ μὲν οὖν, ἀλλ' ἐμαίνετο*: and loosely in reference to this latter *σχῆμα*, the commentator on Pa 822 uses *ἀνθυπήλλαξεν* (sc. *ὁ Τρυγαῖος*).

[5] Beside the passages quoted supr. 191 ff see sch. ven Av 204: ib. Pax 167: ib. V 565 for *ἐν σχήματι*: sch. N 138: Av 1418 *πρὸς τὸ σχῆμα*: sch. Aesch. Sc T 259 *κατὰ σχῆμα*: sch. Soph. Aj 646 *σχῆμά ἐστιν* combined with *ἐξαλλαγή*. The phrases *Ὁμηρικόν, ἀττικὸν τὸ σχῆμα*, etc., are very common everywhere. *σχηματισμός* occurs N 439. The scholia to Soph. OC 1076: 1119: 1676 and Ant 332 are worth study.

whom he is good enough to describe as the canon of Attic expression.[6]

If Gregorius treats scholia as chrestomathic rather than interpretative, this is no evidence for the intention with which they were framed at the first; but, so far at least as the later commentaries are concerned, I have no doubt that the scholiasts were almost at one with Gregorius. The commentator on the Acharnians, for example, in his note to l. 207, takes precisely the view of Gregorius, and even the annotators of the Birds and the Frogs treat certain enallages as dialectal and not as personal to the poet. A note such as that at Av 1418—*τίς ὁ πτερῶν ἐστι;*:—*πρὸς τὸ σχῆμα ᾧ χρῶνται συνεχῶς οἱ νεώτεροι ἀντὶ τοῦ τίς πτεροῖ*; cannot be called interpretative. It draws attention in a sane way to a change in idiom, indicating like some other early scholia that men were studying language historically before the heresy of imitation, carrying everything before it, compelled the world to swallow its lies.

The scholia dealing with the different kinds of ENALLAGE are catalogued in a detached note at the end of this chapter.[7] I shall here mention only one, and that for its oddity rather than its intrinsic importance:—

> Pa 7 *τοῖν ποδοῖν*: — *πρὸς τὴν τάξιν τῶν ποδῶν* **ἀκολούθως** *τὸ δυϊκόν· <καὶ* ven*> ἐν Νεφέλαις <ἐπὶ τῆς ψύλλης* ven*>· "ἐνέβαψεν εἰς τὸν κηρὸν αὐτῆς τὼ πόδε"· καὶ παρὰ τῷ ποιητῇ* (Θ 186) *τεσσάρων ἵππων ὄντων τοῦ Ἕκτορος, δύο μὲν δεξιῶν, δύο δὲ ἀριστερῶν,* **πρὸς τὴν τάξιν ἀκολούθως** *ἐπήνεγκεν "νῦν μοι τὴν κομιδὴν ἀποτίνετον."* Cp. at N 150 *ὅτι δυϊκῶς τὼ πόδε ἐπὶ τῆς ψύλλης· ἱστορεῖται γὰρ ἐξ πόδας ἔχουσα ἡ ψύλλα.*

This is copied from one explanation of the many devised for the difficulty at Θ 186. The credit of Aristophanes is saved by the hypothesis of a *σχῆμα*, when in neither case was it in jeopardy.[8]

---

[6] His list comprises—*εὐθεῖαι ἀντὶ γενικῶν, εὐθεῖαι καὶ αἰτιατικαὶ ἀντὶ πλαγίας συντάξεως, εὐθεῖαι ἀντὶ κλητικῶν, δοτικὴ ἀντὶ αἰτιατικῆς, πληθυντικὸν ἀντὶ ἑνικοῦ, ἀρσενικὰ ἀντὶ θηλυκῶν, κτητικὰ ἀντὶ πρωτοτύπων, συγκριτικὰ ἀντὶ ἁπλῶν, ὑπερθετικὰ ἀντὶ συγκριτικῶν, μετοχαὶ ἀντὶ ὀνομάτων, ῥήματα ἀντὶ μετοχῶν, εὐκτικὰ ἀντὶ ὁριστικῶν, προστακτικὰ ἀντὶ ὑποτακτικῶν, παθητικὴ ἀντὶ ἐνεργητικῆς*, etc.

[7] See detached note A.

[8] See sch. Hom. Θ 186; also W 8 663 =Sp 3 155, which shows perhaps that it was from textbooks that the rhetors derived the explanations of the supposed difficulty at Pa 7 and N 150.

This Plutarch treats with *ἐναλλαγή* as one species of *κατὰ πρόσωπα μεταβολή*.[9]

It is not uncommon for scholiasts to mark a place where a speaker addressing one person turns suddenly from him to address another by such a note as this at Av 1326 (*φερέτω κάλαθον ταχύ τις πτερύγων*), *σὺ δ' αὖθις ἐξόρμα*:—*ἀποστρέφει τὸν λόγον ὁ χορὸς πρὸς τὸν* Πεισθέταιρον *εἰσιόντα ἐπεῖξαι τὸν οἰκέτην*. In such a passage there is no FIGURE or TROPE, but merely the natural transition on which the FIGURE is based. But commentators labouring in their slough of TROPES and FIGURES do sometimes confound the two things. Thus at Pl 61, a place corresponding with Av 1326, Θ has the note *ἀποστροφὴ τὸ σχῆμα*. This is a departure from the Greek point of view that the persons in a play were indeed real persons, acting as such throughout, and in tackling their business first addressing one man and then another, as the need arose. APOSTROPHE becomes a FIGURE only when it might be dispensed with, as when Nestor or Demosthenes turns away for a moment from those whom he would move by what he says, and moves them all the more effectually by addressing Agamemnon or Aeschines in their hearing. That is business also, but business of an entirely different kind. The FIGURE exists further, when from narrative (*τὸ διηγηματικόν*) a sudden transition takes place to the dramatic (*τὸ μιμητικόν*), and the narrator becomes for the time an actor. There are no notes on this in the ravennas. Nor are there any in which the term APOSTROPHE is definitely applied to the case in which a person speaks as if a friend were by to hear him:—Ac 24

εἶτα δ' ὠστιοῦνται, πῶς δοκεῖς;

This might be annotated—*τὸ πῶς δοκεῖς τὴν φαντασίαν ἔχει ὡς πρός τι ὑφεστὸς πρόσωπον*, but a simpler form is used by the annotator:—*ὁ λόγος ὡς πρός τινά ἐστι λεγόμενος*, the kind of phrase often employed for any ordinary transition *ἀπὸ τοῦ διηγηματικοῦ ἐπὶ τὸ μιμητικόν*, e.g. at L 408.

With several other intentions of the term found in rhetoric

[9] 57, namely that *ὅταν τὸ νῦν ἐάσας ἐφ' ἕτερον πρόσωπον μεταβῇ· ὅπερ ἰδίως ἀποστροφὴ καλεῖται· τῷ δὲ παθητικῷ κινεῖ καὶ ἄγει τὸν ἀκροώμενον.*

I have nothing to do here, or with an unusual application of it by the writer on the Sublime (ch. 16) to one form of *τὸ ὁμοτικὸν σχῆμα*, the noted *μὰ τοὺς Μαραθῶνι προκινδυνεύσαντας*.

ἀντιστροφή[10]

This also is a form of ENALLAGE affecting substantive parts of the verbal organism.[11] It is also designated *ἀντεστραμμένον, ἐξ ἀντιστρόφου, τὸ ἐναντίον,*[12] *ἐναντιολογία.*[13] In sch. Hom. B 101 it is called a TROPE — *κάμε τεύχων*: — *καμὼν ἔτευξε· ἀντιστροφὴ ὁ τρόπος.* At Ψ 119 precisely the same sort of inversion is differently named — *κτυπέουσαι πῖπτον*: — *ὅτι τὸ ἐναντίον ἔφη· πίπτουσαι γὰρ κτύπον παρεῖχον*, and in another note it is sensibly described as a varying of the ordinary way of speaking — *ἤλλακται ἡ τάξις κατὰ παράφρασιν.*

It is named at Pl 1131 *ὀδύνη σε περὶ τὰ σπλάγχν' ἔοικ' ἔτι στρέφειν*: — **ἀντιστρόφως**·[14] *ἐπὰν γὰρ πνεῦμα δι' ἐντέρων ὑποδύῃ, τὸ τοιοῦτον γίνεται· δέον οὖν εἰπεῖν πνεῦμα ὀδύνη εἶπεν.* This might have been explained by SYNECDOCHE, *ὀδύνη* standing for *πνεῦμα* as a case of *ἐκ τοῦ ἀκολουθοῦντος τὸ προηγούμενον.* It may be that the framers of the following notes thought of *ἀντιστροφή*:—

Pl 839 *αὐχμὸς γὰρ ὢν τῶν σκευαρίων μ' ἀπώλεσεν* :— . . . **ἀττικῶς** *δὲ εἶπεν ἀντὶ τοῦ ξηρὸς γενόμενος ὑπὸ πενίας ἀπώλεσα τὰ σκευάρια*: N 1089 *συνηγοροῦσιν ἐκ τίνων*:—*ἀντὶ τοῦ τίνες εἰσὶν οἱ ῥήτορες*: R 1108 *ἀποκινδυνεύετον λέγειν*: — *κινδυνεύοντες λέγετε, τουτέστιν τολμῶντες*: T 105 *εὐπίστως δὲ τοὐμὸν δαίμονας ἔχει σεβίσαι*:—*εὐπίστως ἔχω πρὸς τοὺς θεοὺς ὑμνῆσαι, καί, εὐλογῆσαι*: 1170 *τὰ μὲν παρ' ἡμῖν ἴσθι σοι πεπεισμένα* :—**ἀττικῶς** *ἀντὶ τοῦ πεπείσμεθα* (also periphrasis).

---

[10] *ἀντιστροφή* is also the name for quite another *σχῆμα*, the converse of *ἐπαναφορά*. Alexand. *περὶ σχημ.* Sp 3 29.

[11] Described by Herodian *περὶ σχημ.* W 8 607 = Sp 3 102—*ἐξ ἀντιστρόφου δέ ἐστι φράσις ἡ τὰ συνέχοντα τὴν ἑρμηνείαν ἐνηλλαγμένα ἔχουσα.*

[12] Sch. Eur. Hec 847 *τὰς ἀνάγκας οἱ νόμοι διώρισαν* :— . . *ὁ δὲ Δίδυμος οὕτως· "μᾶλλον ὤφειλεν εἰπεῖν ὅτι τοὺς νόμους αἱ ἀνάγκαι διορίζουσιν . . καὶ νῦν οὖν τοὐναντίον εἶπεν."* Another note speaks of *ἀντίπτωσις*, as is said also of a like phrasing at Phoen 1564.

[13] Sch. Soph. Aj 1044 *τίς δ' ἐστὶν ὅντιν' ἄνδρα προσλεύσσεις στρατοῦ*;:—*εἰς ἐναντιολογίαν*, i.e. for *τίς δ' ἐστὶν ἀνὴρ στρατοῦ ὃν προσλεύσσεις*;

[14] Sch. Eur. Alc 245 *οὐρανίαι τε δῖναι νεφέλας δρομαίου*:—*ἀντιστρόφως εἴρηκεν ἀντὶ τοῦ οὐρανίαι τε νεφέλαι διὰ δίνης δρομαίου, τῆς ἀειδινήτου περιφορᾶς.*

πλεοναςμός

This *σχῆμα* scholiasts treat under its various species.

A. **ταὐτολογία** or **ἐκ παραλλήλου τὸ αὐτό.**

The former of these names occurs at Pa 398—*διὰ παντὸς ἀεί* :—**ταὐτολογίᾳ** ‹*ἐχρήσατο* ven›, and the latter in full at Pl 745 *πάνυ σφόδρα* :—**ἐκ παραλλήλου τὸ αὐτό· ἀττικὸν** *δὲ* **τὸ ἔθος** *ὡς τὸ τυχὸν ἴσως* : Av 642 *ἐς νεοττιάν τε τὴν ἐμὴν καὶ ταμὰ κάρφη καὶ τὰ παρόντα φρύγανα* : — **ἐκ παραλλήλου τὸ αὐτό.**[15] Aristophanes' own name for it is *δὶς ταὐτόν* (see supra p. 187), and thus it is called even in scholia, e.g. at Hom. A 514 *ὑπόσχεο καὶ κατάνευσον* :—**δὶς τὸ αὐτὸν** *πέφρακεν ἐπιτάσεως χάριν ἀντὶ τοῦ ὑποσχοῦ μοι.* Such a designation[16] brings it very near to *ἐπανάληψις, ἐπαναδίπλωσις*, etc., and emphasises the substantial identity in meaning[17] of the two or more words described as being used *ἐκ παραλλήλου.* Moreover, in notes upon *ἐκ παραλλήλου* the effect of the figure is often stated to be *ἐπίτασις, ἔμφασις*, or the like, and in this respect also it resembles *ἐπανάληψις.*[18]

Akin to this species of PLEONASM is another in which the two or more terms are not co-extensive in signification :—

> Pl 276 *τὰς χοίνικας καὶ τὰς πέδας* :—*ἐπὶ τῷ ἰδικῷ καὶ τὸ γενικὸν ἐπήγαγεν· αἱ γὰρ χοίνικες πέδαι τινές εἰσιν* : sch. ven N 332 *σοφιστάς, θουριομάντεις, ἰατροτέχνας κτέ* :—*ἀπὸ τοῦ γενικοῦ προῆλθεν εἰς τὰ ἰδικά.*[19]

---

[15] Varieties are—Pl 323 *ἐκ παραλ. τὸ ἀρχαῖον καὶ σαπρόν* : R 1015 *ἐκ παραλ. κοβάλους καὶ πανούργους* : N 755 ven *ὁτιὴ τί δή* :—*παράλληλα* : R 204 ven "*ἀθαλάττωτος*" *δὲ* "*καὶ ἀσαλαμίνιος*" *ταὐτόν ἐστιν* (cp. sch. Eur. Hec 86 : Or 326 : And 1088 : Phoen 370 : 1304 : 1362 : Tim. Lex Plat s.vv. *αὐὴν καὶ ξηράν* :—*παραλλήλως εἶπεν· ἔστι δὲ ταὐτόν.*

[16] Cp. sch. R 1352 *ἀνέπταται' ἀνέπταται'* :—*ὅτι ἐν τοῖς μέλεσι δὶς τὰ αὐτὰ λέγει* Εὐριπίδης—when the same word is repeated just as in epanalepsis.

[17] i.e. they are *ἰσοδύναμοι*—sch. ven N 1159 *μάκτραν, εἰ δὲ βούλει, κάρδοπον* (which is not an instance of pleonasm but is treated as one) :—*εἴρηται ἐν τοῖς πρόσθεν ὅτι τοῦτο ἀρχαιότερόν ἐστιν τὸ τὰς μεταλήψεις τῶν λέξεων τῶν ἰσοδυναμουσῶν ἐπιτηδευειν· Πλάτων Ποιητῇ· "ὁρᾶτε τὸ διῆρες ὑπερῷον,"* cp. Poll. I 81 *ὑπερῷα οἰκήματα· τὰ δ' αὐτὰ καὶ διήρη* : V 710 ven *καὶ πυῷ καὶ πυριάτῃ* :— . . *ὁ δὲ Παλαμήδης τὸ αὐτὸ λέγων εἶναι γράφει· "ἔθος δὲ τοῖς ποιηταῖς παραλλήλαις λέξεσιν ἰσοδυναμούσαις χρῆσθαι"* : sch. Hom. B 8 *βάσκ' ἴθι* :—*ὅτι παραλλήλως βάσκε καὶ ἴθι· ἰσοδυναμοῦσι γὰρ αἱ λέξεις.*

[18] Sch. Hom. B 8 *βάσκ' ἴθι* :— . . *Τυραννίων ὑφ' ἕν, ὡς ἄπιθι· ἄμεινον δὲ ταὐτολογίαν εἶναι ἐμφαίνουσαν τὴν ἔπειξιν κτέ* : sch. Soph. El 1291 *ἀντλεῖ τὰ δ' ἐκχεῖ τὰ δὲ διασπείρει μάτην* :—*ἐμφαντικὸν τὸ συνεχὲς τῆς ταὐτολογίας· ἤρκει γὰρ κἂν ἓν τῶν λελεγμένων* : Eur. Hec 507 *σπεύδωμεν ἐγκονῶμεν* :— *ἡ ταὐτολογία τῆς Ἑκάβης τὴν προθυμίαν ὑπέφηνεν.*

[19] Sch. Hom. A 62 *μάντιν ἐρείομεν ἢ ἱερῆα ἢ καὶ ὀνειρόπολον* :—*ἡ διπλῆ ὅτι μάντις γενικῶς, ἱερέα δὲ καὶ ὀνειρόπολον*

B. **ἐπεξήγησις, ἐξήγησις.**

This is explained by the commentator on the Eumenides—

45 λήνει . . . ἀργῆτι μαλλῷ: — εἰώθασιν ὅταν ἀσαφές τι εἴπωσιν οἱ ποιηταὶ **ἐπεκδιδάσκειν** αὐτό· Ὅμηρος (Ε 586) κύμβαχος ἐν κονίῃσιν ἐπὶ βρεγμόν τε καὶ ὤμους.

There are these notes upon it in the ravennas:—

Ν 44 εὐρωτιῶν ἀκόρητος εἰκῇ κείμενος:—τοῦ εὐρωτιῶν **ἐξήγησις** τὸ εἰκῇ κείμενος· τοῖς γὰρ εἰκῇ, καί, ἀμελῶς κειμένοις ἵδρως προσίζει καὶ νοτίς: 358 ὦ πρεσβῦτα παλαιογενές:—**ἐξήγησις** τοῦ πρεσβῦτα τὸ παλαιογενές: Av 1061 πᾶσαν μὲν γὰρ γῆν ὀπτεύω:—**ἑρμηνεύει** τὸ παντόπτᾳ (l. 1058).[20]

In most cases this is no PLEONASM at all. The annotator of a play merely transfers his task of *ἐξήγησις*[21] to the poet or the dramatic speaker—for either is the implied subject of *(ἐπ)εξηγήσατο*, etc.

Thus at Pa 788 ven γυλιαύχενας:— . . . ἐν τοῖς ἐπιφερομένοις δὲ **ἐξηγήσεται** ὅ τι ἐστὶ τὸ γυλιαύχενας, viz. in ναννοφυεῖς σφυράδων ἀποκνίσματα: ib. V 680 ὅτι **ἐξηγεῖται** τὰς ἄγλιθας (in this line)· προεῖπε γὰρ (679) "οὐδεὶς οὐδὲ σκορόδου κεφαλὴν κτέ." Cp. sch. ven Av 1553.

Accordingly the phrase *ὥσπερ ἐξηγούμενος* is frequent in lexica[22] and occurs occasionally in scholia[23] in determining the meaning of a λέξις or of a phrase.

C. **παραπλήρωμα.**

Euripides in the Frogs (1178) declares that there is neither *ἐκ παραλλήλου* in his verses nor *παραπλήρωμα*, or as he calls it *στοιβὴν ἔξω τοῦ λόγου*, but an annotator at Eur. Med 665 is

---

εἰδικῶς. It is the basis of a jest at T 682 γυναιξὶ καὶ βροτοῖς:—γελοίως εἶπεν ὡς Ἀλέξανδρος· . . πέπαικται οὖν τοῦτο ὡς ἐν κωμῳδίᾳ: ven Av 102 πότερον ὄρνις ἢ ταῶς:—ἔπαιξε· τὸ γενικὸν εἰπὼν εἶτα ἐπήγαγε τὸ εἰδικόν.

[20] Sch. Soph. El 505 ὦ Πέλοπος ἀ πρόσθεν πολύπονος ἱππεία (ὡς ἔμολες αἰανὴς τᾷδε γᾷ):—πολύπονος γενομένη πᾶσιν Ἀργείοις· καὶ ἑρμηνεύει αὐτὸ λέγων ὡς ἔ. αἱ. τ. γ.: sch. Aesch. Supp 408 (Ζεὺς ἑτερορρεπὴς) νέμων εἰκότως ἄδικα μὲν κακοῖς, ὅσια δ' ἐννόμοις: — αὐτὸς ἐπεξηγήσατο τί ἐστιν ἑτερορρεπής: id. 568 (Τυφῶ μένος) ὕδωρ τὸ Νείλου:— . . ἐπεξηγήσατο δὲ τί ἐστι τὸ μένος τοῦ Τυφῶ εἰπὼν τὸ ὕδωρ τοῦ Νείλου: id. 816: Cho 96: Eur. Phoen 187: Or 196: 891.

[21] When a commentator prefers ἀποδιδόναι to ἐξηγεῖσθαι as descriptive of his work, he uses ἀπέδωκεν to express what others express by ἐξηγήσατο, e.g. sch. Soph. OC 1571.

[22] e.g. Galen Ἱπποκρ. γλῶσσαι s.v. συκῆς: Harpocr. s.v. ἐπὶ κόρρης: s.v. σύλας.

[23] Sch. Aesch. Sc T 387.

earnest to contradict him—*εὐεπίφορός ἐστιν ὁ Εὐριπίδης εἰς τὸ λέγειν σοφὸς καὶ σοφὴ* **πρὸς μηδὲν χρήσιμον** *παραλαμβάνων τὸ ὄνομα . . . ἀλλ'* **ὥσπερ παραπληρώματι** *χρῆται τῇ λέξει.* At Av 1302, when the herald quoting from a song has to make his citation square with iambics, the commentator says that the added words are put in *ἐκ συμπληρώματος*. For this species of pleonasm *πρὸς οὐδέν* is almost a technical term. The perfect passive of *ῥίπτειν* or its compound *προσρίπτειν* is also employed of the rhetorical FIGURE :—

> Pl 233 *καὶ δικαίως κἀδίκως* : — *τὸ ἀδίκως ἁπλῶς* **ἔρριπται**· *οὐ γὰρ ὑπόκειται αὐτῷ "ἄδικος οὗτος"* : R 800 *πλαίσια ξύμπηκτα* :—*τὸ ξύμπηκτα* **πρὸς οὐδέν**, *ἀλλ' οἷον περιττὰ καὶ σοφά* : Av 883 *πελεκᾶντι καὶ πελεκίνῳ* :— . . . *ὁ δὲ πελεκῖνος τῷ πελεκᾶντι* **προσέρριπται** : cp. 1377.

The ridiculous refinements of the rhetors respecting the part played by *παραπληρώματα* of sorts in producing *πάθος* and other grand effects may be studied in Demetrius,[24] who also betrays their ignorance of the proper function of some among the commonest particles in the Greek of the classical age.[25]

ἔλλειψις

It is no wonder that the Greek textbooks say so little about ellipse. It was of old, as it is now, so menial a drudge in the schoolroom that it seems to have been thought unworthy of notice.

There are two principal terms employed in notes upon ellipse, viz. *λείπει* and *ἀπὸ κοινοῦ*. Notes in which the latter term occurs I will treat separately ; as also *ἀσύνδετον*.

The term *λείπει* (*ἐλλείπει*) is applied to several distinct things, and it may be doubted if all the annotators distinguished between them :—

A. First, it is merely a way of marking certain of the places in any conversation at which a speaker's part is abridged for him by virtue (1) of things already said either by himself or by somebody else, or (2) of things implied in the drift of the argument, e.g.—

---

[24] *περὶ ἑρμ.* 55 ff.

[25] See especially *περὶ ἑρμ.* 57, where it is said of the Homeric *καί νύ κ' ὀδυρομένοισιν* (Ψ 154 : π 220 : φ 226 : ψ 241) that *ἔμφασίν τινα ἔχει οἰκτροῦ ὀνόματος*. The idea is that the *καί νυ* suggests *κινυρός* !

(1) Pl 359 (*ἐκεῖθεν ἥκεις;*): *ἐγὼ μὲν οὔ*$_{\wedge}$:—**λείπει** *τὸ ἥκω*: N 930 (*οὐχὶ διδάξεις τοῦτον.*): *εἴπερ γ' αὐτὸν σωθῆναι χρή*$_{\wedge}$: —**λειπει** *διδάξω*: 1088 (*τί δῆτ' ἐρεῖς;*): *σιγήσομαι· τί δ' ἄλλο*$_{\wedge}$;:—**λείπει** *τὸ ἐρῶ*: 1380 (*τυπτήσομαι.*: *νὴ τὸν Δί' ἐν δίκῃ γ' ἄν.*): *καὶ πῶς δικαίως*$_{\wedge}$;:—**λείπει** *τύπτομαι*: R 1473 (*ἔκρινα νικᾶν Αἰσχύλον.*): *τιὴ γὰρ οὔ*$_{\wedge}$:—**λείπει** *τὸ κρίνοις ἄν.*

This kind of note can be turned in other ways:—

(*ᾱ*) L 873 (*κατάβηθι δεῦρο.*): *μὰ Δί' ἐγὼ μὲν αὐτόσ' οὔ*$_{\wedge}$:—**τὸ πλῆρες**· *αὐτόσε οὐ καταβήσομαι ἀπὸ τῆς ἀκροπόλεως*: ven V 527 *δεῖ τι λέγειν καινόν, ὅπως φανήσῃ*$_{\wedge}$:—**τὸ πλῆρες τοῦ λόγου**· *φανήσῃ καινόν τι λέγων.*

(*β̄*) R 263 (*οὐ νικήσετε*): *οὐδὲ μὴν ἡμᾶς σύ*$_{\wedge}$:—**ἔξωθεν προσληπτέον** *τὸ νικήσεις*: Pl 74 ven (*κοὐκ ἀφήσετον*): *νὴ τοὺς θεούς, ἡμεῖς γ'*$_{\wedge}$:—**προσληπτέον** *τὸ ἀφήσομεν.*

(*γ̄*) Pl 16 *οὗτος δ' ἀκολουθεῖ κἀμὲ προσβιάζεται*$_{\wedge}$:—*ἀκολουθεῖν* **δηλονότι**: R 736: Ac 405.

(2) N 1071 *σκέψαι γὰρ ἐν τῷ σωφρονεῖν ἅπαντα*$_{\wedge}$ *ἄνεστιν*:—**λείπει** *τὰ κακά*: R 835 *μὴ μεγάλα λίαν λέγε*$_{\wedge}$:—**λείπει** *τὸ κατ' αὐτοῦ*: N 781: 850: 916: R 283: Ac 461: V 662: T 7.

And in other ways—R 1130 ven *ἀλλ' οὐδὲ πάντα ταῦτά γ' ἔστ' ἀλλ' ἢ τρία*$_{\wedge}$:—**ἔξωθεν προσληπτέον** *τὸ ἔπη ἢ ἰαμβεῖα*: L 1286 *ἐπί τε πότνιαν ἄλοχον*$_{\wedge}$:—*ὑμνήσατε.*

B. In the second place *λείπει* is applied to sentences complete in themselves, yet of such a nature that they imply something which it is at least possible to make explicit, although none but a notemaker would think of doing so, or a grammarian endeavouring in ignorance to expound an idiom:—

Ac 86 *καὶ τίς εἶδε πώποτε βοῦς κριβανίτας*;:—**λείπει** *τὸ οὐδείς, ὡς καὶ παρ' Ὁμήρῳ* (I 77) "*τίς τάδε γηθήσειεν*;" **προσυπακούεται** *τὸ οὐδείς.*[26]

This is well enough, and, if useless, is harmless too; but it is different with the bulk of the adscripts in this kind. Idioms the most natural and ordinary were regarded as violent abridgments

[26] Cp. sch. Hom. l.c. *ὅτι προσυπακουστέον τὸ "καὶ οὐ μὴ μᾶλλον θρηνήσειε.* It is differently annotated but to the same purpose at N 1085 *τί (πείσεται κακόν)*;:—*ἀντὶ τοῦ οὐδέν*: 1423 *ἧττον τί*;:—*ἀντὶ τοῦ οὐχ ἧττον* (in metaphrase).

(*συστολαὶ βίαιοι*),[27] that is, as examples of violent ellipse, just as others were thought to be violent expansions or pleonasms (*βίαιοι ἐκτάσεις*). The standard of the annotators was the Greek idiom of their own day, and to this they conformed Attic idiom by the hypothesis of an ellipse, as is sometimes done still with English idiom by the scholiasts' successors :—

Pl 468–471 *κἂν μὲν ἀποφήνω μόνην*
ἀγαθῶν ἁπάντων οὖσαν αἰτίαν ἐμὲ
ὑμῖν δι' ἐμέ τε ζῶντας ὑμᾶς· ∧ εἰ δὲ μή,
ποιεῖτον ἤδη τοῦθ' ὅ τι ἂν ὑμῖν δοκῇ.

:—**λείπει** "*καταγνώσεσθε ἑαυτῶν*," καί, "*ἐάσατε παρ' ὑμῖν*" ὅμοιον δὲ **τὸ σχῆμα** *τῷ* Ὁμηρικῷ (A 135) "*ἀλλ' εἰ μὲν δώσουσι γέρας* ⟨*μεγάθυμοι Ἀχαιοί*⟩· *εἰ δέ κε μὴ δώωσιν* ⟨*κτέ*⟩.[28]

How frequent this motive for annotation was will be evident to any one who cares to study the scholia classified in Note B at the end of this chapter.

Here belong also the notes intended to indicate that such and such a word previously spoken continues to play its part in the sentence :—

N 1269 *πεπραγότι* :—**λείπει** *τὸ ἐμοί* (to be repeated from 1267) : Av 1007 *ὥσπερ δ' ἀστέρες* :—**λείπει** *τὸ ἵνα* (to be repeated from 1004). Cp. metaphrase at 1008. A far better form for notes of this order is occasionally met with in scholiasts—sch. Hom. B 681, **μακρόθεν ὑπακούεται** *τὸ ἔσπετε ἢ ἐρέω κτέ.*

C. Thirdly, ellipse is turned into an engine for removing difficulties. It can change nonsense into sense, for the speaker may have dropt out the most important word in his sentence, and left it for an annotator to discover :—

[27] Sch. T 501. At Av 1269 ellipse is supposed (*ἐνδεῖ τὸ σχῆμα κτέ*) when there is already more in the Attic construction than in the late construction with which it is compared.

[28] A note in the venetus gives the same account of the construction in different terms—*οὐκ ἀποδέδωκε τὴν σύνταξιν ἐνταῦθα· ἔδει γὰρ εἰπεῖν· "κἂν μὲν ἀποφ. μόνον ἐμὲ ἀγαθῶν οὖσαν αἰτ., ἐάσατε· εἰ δὲ μή, ποιεῖτον κτέ*, he has not discharged, made good, i.e. concluded, completed, the construction" (cp. Ac 988). But the normal explanation is by *λείπει*. Sch. Hom. A 137 *ἀττικὴ ἡ παράλειψις ὡς τὸ* (Pl 469) *καὶ πάλιν* (T 536)· *ἐπὶ γὰρ πάντων τὸ "καλῶς ἂν ἔχοι," ὡς καὶ ἐνταῦθα ἐλλείπει.* See Anon. *περὶ σχημ.* W 8 665=Sp 3 157 where this is called *ἐλλειπτικὸν σχῆμα* and also *ἀνανταπόδοσις*, and the inevitable *καινοπροπὲς σχῆμα*.

Pl 612 *κρεῖττον γάρ μοι πλουτεῖν ἐστιν, σὲ δ' ἐᾶν κλάειν μακρὰ ∧ τὴν κεφαλήν*:—**λείπει** *τὸ τύπτουσαν*. At N 939 some texts give *φοιτᾶν* for *φοιτᾷ*. It is of no consequence; for *ἐὰν ᾖ φοιτᾶν μετὰ τοῦ ν̄*, **λείπει** *ποιήσω· "‹ποιήσω› τὸν παῖδα φοιτῆσαι τῷ ἐνλογιμωτέρῳ."* At Pa 675 Γ has been miswritten T. The only difference this makes is to call forth the comment—*ὅτι* **κατέλιπεν** *τὸν λόγον, μηδὲν αὐτῷ ἐπαγαγών*. Trygaeus had intended to have a *καί* clause answering to *ψυχήν τ' ἄριστος*, but forgot it.

I am not sure after all that this way of using *λείπει* and its analogues ought to be considered as distinct from the last, or that the scholiasts often recognised the difference between ELLIPSE as playing a part in the theory of syntax and ELLIPSE as an instrument that might be employed at pleasure for the surmounting of any difficulty whatsoever. To the fine free movements of the living Greek speech these men were wholly insensible. They could not understand it at all. Thus it sometimes happens that they teach ancient idiom not as idiom, but as a difficulty occasioned by the omission of essential words:—

R 328 *πολύκαρπον μὲν τινάσσων*
περὶ κρατὶ σῷ βρύοντα
330 *στέφανον μύρτων, θρασεῖ δ' ἐγκατακρούων*
ποδὶ τὰν ἀκόλαστον ∧
φιλοπαίγμονα τιμάν,
335 *χαρίτων πλεῖστον ἔχουσαν μέρος, ἁγνάν, ἱερὰν*
ὁσίοις ∧ μύσταις χορείαν.

At 331 the commentator remarks:—**λείπει** *ἢ γέραιρε ἢ αὔξανε*: and at 336—**λείπει** *γεραίρων*. How is a case like this to be distinguished from Pl 612 already quoted?[29]

[29] The following notes therefore may all go together:—Pl 885 *ἀλλ' οὐκ ἔνεστι ∧ συκοφάντου δήγματος*:—*λείπει φάρμακον*: 1029 *τὸν εὖ παθόνθ' ὑπ' ἐμοῦ πάλιν μ' ἀντευποιεῖν ∧ ἢ μηδ' ὁτιοῦν ἀγαθὸν δίκαιός ἐστ ἔχειν*:—*ἐλλείπει ἐχρῆν*. (This annotator gave 1028 with 1027 to Chremylus): 1031 *οὔκουν καθ' ἑκάστην ἀπεδίδου ∧ τὴν νύκτα σοι*·—*ἐλλείπει μισθόν· συνουσιάζων δηλονότι*: 1172 *τί δ' ἔστιν, ὦ βέλτιστε*;; *τί γὰρ ἄλλ' ἢ κακῶς ∧*;:—*λείπει τὸ ἔχω*: see also at 1083: R 169 *ἐὰν δὲ μὴ εὕρω*:—*γράφεται καὶ ἔχω, ἤγουν "ἐὰν μὴ ἔχω ἀργύριον," ἵνα λείπῃ ἀργύριον*: Av 152 *ἀλλ' εἰσὶν ∧ ἕτεροι τῆς Λοκρίδος 'Οπούντιοι*:—*λείπει τόποι*: 823 *λῷον ∧ τὸ Φλέγρας πεδίον*:—*ἔξωθεν ὑπακουστέον τὸν ἢ διασαφητικὸν σύνδεσμον κτέ*: 1316 *κατέχουσι δ' ∧ ἔρωτες ∧ ἐμᾶς πόλεως*:—*λείπει ἀνθρώπους· ἕνεκα τῆς πόλεως τῆς ἐμῆς, φησί, κατέχουσιν οἱ ἔρωτες τοὺς ἀνθρώπους κτέ*: Pa 774 *ἀνδρὸς ∧ τὸ μέτωπον ἔχοντος*:—*λείπει λαμπρόν*: L 549 *ἀλλ' ὦ τηθῶν ἀνδρειοτάτων καὶ ∧ μητριδίων*

D. Fourthly, λείπει is employed almost like δηλονότι as an exegetic formula, when an annotator fancies that the meaning ought to be more closely particularised :—

> Ν 907 δότε μοι λεκάνην ∧ :—**λείπει** τὸ ἵνα ἐμέσω· χολὴ γάρ μοι ἐπιπλέει διὰ τὰ αὐτοῦ ῥήματα : Αv 47 παρὰ τὸν Τηρέα τὸν ∧ ἔποπα :—**λείπει** τὸ γενόμενον : 212 τὸν ἐμὸν καὶ σὸν ∧ πολύδακρυν Ἴτυν :—**λείπει** παῖδα : L 323 πρὶν ἐμπεπρῆσθαι ᾱ καὶ β̄ περιφυσήτω :—**λείπει** πυρί : 701 ἐγὼ ταῖσι παισὶ ∧ τὴν ἑταίραν ἐκάλεσα :—**λείπει** ταῖς ἐμαῖς : Ac 1100 ἐμοὶ δὲ τεμάχη ∧· κρομμύοις γὰρ ἄχθομαι :— **λείπει** τὸ ἰχθύων : T 17 ὀφθαλμὸν ἀντίμιμον ∧ ἡλίου τροχῷ :—**λείπει** τὸ περιφερές.[30]

A clause in which there is an ellipse is called κολοβός :— R 343 ven ὁ δὲ λόγος κολοβός ἐστιν, εἰ μὴ τὸ τινάσσων ἀντὶ τοῦ τινασσόμενος. The speaker also may be said συντέμνειν τὴν ἑρμηνείαν—sch. Eur. Alc 832 ἀλλὰ σοῦ τὸ μὴ φράσαι :— συντέτμηκε τὴν ἑρμηνείαν· βούλεται γὰρ εἰπεῖν· ἀλλὰ σοῦ τὸ ἁμάρτημα τὸ μὴ εἰπεῖν τὸ ἀληθές. When the supposed ellipse is made good, the result is spoken of as ὁ πᾶς λόγος (e.g. sch. Eur. Med 735), but commonly as τὸ πλῆρες (τοῦ λόγου).

ἀπὸ κοινοῦ

This is the proper designation for all cases of apparent ellipse in which a word expressed in one clause is understood in another :—

ἀκαληφῶν : — λείπει παῖδες : 667 ὅτ' ἦμεν ∧ ἔτι : — λείπει νεώτεροι : 847 τίς οὗτος οὑντὸς ∧ τῶν φυλάκων ἐστώς : — λείπει τὸ ἐγγύς : see also corrupt notes at 524 : 923 : 1311 : Ac 361 πάνυ γὰρ ἔμε γε πόθος ∧ ὅ τι φρονεῖς ἔχει : — λείπει τὸ μαθεῖν ἵνα ᾖ πάνυ γὰρ πόθος με ἔχει μαθεῖν ὅ τι φρονεῖς : 1145 (ὡς ἀνομοίαν ἔρχεσθον ὁδὸν·) τῷ μὲν πίνειν ∧ στεφανωσαμένῳ κτέ : — λείπει τὸ πάρεστιν : T 565 τὸ σὸν δὲ θυγάτριον παρῆκας αὐτῇ ∧ : οὗτοι μὰ κτέ : — ἐπιτετήδευκεν (ὁ ποιητὴς) ὑφαρπάζουσαν τὴν ἑτέραν ποιῆσαι τὸν λόγον, ἐπεὶ ἔλειπε τὸ λαβεῖν : 1054 ἄχη δαιμόνια : — λείπει ἔσχον· "ἐκ τῶν δαιμόνων τὰ ἄχη ἔσχον" : 1072 (μέρος ἐξέλαχον) : θανάτου τλήμων ∧ : — λείπει μέλλουσα τυχεῖν. The note at T 565 is illustrative of the scholiasts' attitude. They can base literary criticism upon the theory of an ellipse. At Av 725 λείπει τὸ ἔαρ means no more than—"The spring is not mentioned by the chorus"; "the chorus ignore the spring."

[30] There is plenty of variety in referring to ellipse in scholia and in lexica :—λείπει, ἐλλείπει, ἐλλιπῶς, ἐλλειπτικῶς, κατ' ἔλλειψιν, κατὰ παράλειψιν, παραλέλειπται : ἔξωθεν ἀκουστέον, προσακουστέον, προσυπακουστέον, προσληπτέον, προσθετέον : συνακουστέον : ἔξωθεν standing alone : κατ' ἀποκοπήν, etc. Sometimes ἔλλειψις or προσυπακούομενον is treated as a TROPE. Greg. Corinth. W 8 772 = Sp 3 221 gives both names.

Ec 253 (*τὰ τρύβλια κακῶς κεραμεύειν*) *τὴν δὲ πόλιν εὖ καὶ καλῶς*:—**ἀπὸ κοινοῦ** *τὸ κεραμεύειν*.[31]

There are in the ravennas seventeen notes in which this kind of ellipse is remarked on by name, and in all but three (Pl 466: L 795: 981)[32] it is precisely the same form that is said to be common (*κοινόν*) or to stand *ἀπὸ* (*ἐκ, κατὰ*) *κοινοῦ*. The rule is for the note to be attached to the line in which the supposed ellipse occurs. "Here you should take (*λαβεῖν*)[33] or understand further (*προσυπακοῦσαι*)[34] the word or phrase *x* as common to this with that (*κοινόν*),[35] as belonging in common (*ἐκ κοινοῦ*)[36] to this and that." The transition herefrom was easy to some such turn as:—"To be taken *ἀπὸ κοινοῦ*" (T 1039): "Supply *ἀπὸ κοινοῦ*" (Av 428). In the latter case a metaphrase may replace the word from the text.

There can be little doubt that this class of note is correct only when the word or phrase to be supplied actually occurs elsewhere in the text in the exact form required,[37] and that the

---

[31] Like this are the following:—N 1112 (*κομιεῖ τοῦτον*): *ὠχρὸν μὲν οὖν οἶμαί γε κτέ*:—*ἀπὸ κοινοῦ τὸ κομιεῖ*: 1277 (*σεσεῖσθαί μοι δοκεῖς*) *σὺ δὲ . . προσκεκλήσεσθαί γέ μοι*:—*ἀπὸ κοινοῦ τὸ δοκεῖς*: Av 428 (*ἔνι σοφόν τι φρενί*) . . *σόφισμα κύρμα κτέ*:—*ἀπὸ κοινοῦ τὸ ἔνεστιν αὐτοῖς*: 1105 (*πᾶσιν αὐτοῖς δώσομεν . .*) *πρῶτα μὲν γὰρ κτέ*:—*ἀπὸ κοινοῦ τὸ δώσομεν*: Pa 95 *τί πέτῃ τί μάτην οὐχ ὑγαίνεις*:—*ἀπὸ κοινοῦ τὸ μάτην ἵν' ᾖ τί μάτην πέτῃ*;: L 343 (*ἂς . . μήποτ' ἐγὼ πιμπραμένας ἴδοιμι*) *ἀλλὰ πολέμου καὶ μανιῶν ῥυσαμένας Ἑλλάδα*:—*κατὰ κοινοῦ ἴδοιμι*: 481 (*ὅ τι βουλόμεναί ποτε τὴν Κραναὰν κατέλαβον*) *ἐφ' ὅ τι τε μεγαλόπετρον ἄβατον ἀκρόπολιν*:—*ἀπὸ κοινοῦ κατέλαβον*: 1019 (*ἐξόν σοι βεβαίαν ξμ' ἔχειν φίλην . .*) *ἀλλ' ὅταν βούλῃ σὺ*:—*ἀπὸ κοινοῦ· βεβαίαν φίλην ἔχειν με· καὶ ἔξωθεν ὑπακουστέον τὸ ἔχε*: T 123 (*σέβομαι Λατὼ τ' ἄνασσαν*) *κἰθαρίν τε ματέρ' ὕμνων*:—*τὸ σέβομαι κοινόν*: 310 (*ταῦτ' εὔχεσθε*) *καὶ ὑμῖν αὐταῖς τἀγαθά*:—*ἀπὸ κοινοῦ εὔχεσθε*: 1039 (*μέλεα μὲν πέπονθα*) *ἀπὸ δὲ συγγόνων τάλαν' ἄνομα πάθεα*:—*ἀπὸ κοινοῦ λάβωμεν "πέπονθα ἄνομα πάθεα."* There is also the erroneous note N 1222 (*καλοῦμαι Στρεψιάδην*: *τίς οὗτοσί*;): *ἐς τὴν ἔνην τε καὶ νέαν*:—*ἔστιν δὲ ἀπὸ κοινοῦ τὸ καλοῦμαι*.

[32] Pl 466 (*τί ἂν νομίζετε κακὸν ἐργάσασθαι μεῖζον ἀνθρώπους*;: *ὅ τι*;) *εἰ τοῦτο δρᾶν μέλλοντες ἐπιλαθοίμεθα*:—*ἐκ κοινοῦ· "κακὸν μέγιστον"* (cp. metaphrase on 466): L 795 (*οὕτω τὰς γυναῖκας ἐβδελύχθη 'κεῖνος*) *ἡμεῖς τ' οὐδὲν ἧττον κτέ*:—*κατὰ κοινοῦ τὸ μισοῦμεν τὰς γυναῖκας*: 980 (*πᾷ τὰν Ἀσανὰν ἐστιν ἡ γερωχία*) *ἢ τοὶ πρυτάνιες*;:—*ἀπὸ κοινοῦ· "ἢ ποῦ εἰσι καὶ οἱ πρυτάνεις;"* It is possible that at Pl 466 the annotator uses the term correctly, seeing that after all *κακὸν μέγιστον* is equivalent to *τί κακὸν μεῖζον*;

[33] T 1039: sch. Aesch. Ag 587 *ἀπὸ κοινοῦ λητέον*.

[34] Galen 18 (1) 191: 193: *ἀπὸ κοινου προσυπακοῦσαι χρὴ τὸ ἐπιγίνεται*.

[35] T 123: sch. Aesch. Pers 371: S c T 16: Ag 303: Eur. Phoen 1574. The adverb *κοινῶς* I have observed only in sch. Junt. Pl 248.

[36] Perhaps *ἐκ κοινοῦ*, which is rare (Pl 466) was the original form of the prepositional phrase. In the ravennas *ἀπὸ κοινοῦ* predominates (twelve times). *κατὰ κοινοῦ* occurs twice (in L): so sch. Aesch. Pers 128: 876.

[37] This conclusion accords on the whole with what is said of *ἀπὸ κοινοῦ* in the late Greek textbooks, which quote Hom. A 15—*καὶ λίσσετο πάντας Ἀχαιούς, | Ἀτρεΐδα δὲ μάλιστα δύω κοσμήτορε λαῶν*—a passage perhaps at which boys were usually introduced to this rudimentary aspect of

departures from this rule are in their way just as wrong as the slip made by the commentator of the Clouds at N 1222—he makes another on the same line—in imagining that *καλοῦμαι* has to be repeated.

It is to be noticed that in one place (L 1019) at which something more is required than the repetition in thought of a word which has already occurred, the *ἀπὸ κοινοῦ* does not suffice; but there is added—*καὶ ἔξωθεν ὑπακουστέον τὸ ἔχε.* This shows clearly the limitations of the phrase *ἀπὸ κοινοῦ.*

To close with the example of *ἀπὸ κοινοῦ* from which I began, namely, Ec 253—

ἀλλὰ καὶ τὰ τρύβλια
κακῶς κεραμεύειν, τὴν δὲ πόλιν ∧ εὖ καὶ καλῶς—

it can be seen that *κεραμεύειν* as "understood" in the second clause has a different intention from what it has as expressed in the first. The commentator on Soph. El 182 rightly points out that this often happens, though he is wrong in thinking that *ἀπερίτροπος* there is an instance of it, as meaning for the one clause "denied return," and for the other, "unheeding." His words are—*πολλάκις γὰρ τὸ* **κατὰ κοινοῦ** *λαμβανόμενον διαφόρως νοεῖται· καὶ* "Ομηρος (Λ 328)

ἔνθ' ἐλέτην δίφρον τε καὶ ἀνέρε δήμου ἀρίστω.

τὸ ἐλέτην **κατὰ κοινοῦ** *ἐστιν, ἀλλ' ἐπὶ μὲν τοῦ δίφρου ἀντὶ τοῦ ἔλαβον, ἐπὶ δὲ τῶν ἀνδρῶν ἀντὶ τοῦ ἐφόνευσαν.* This is in effect the motive of a note upon Pl 137, although no reference is there made to *ἀπὸ κοινοῦ*—(*ὅτι οὐδ' ἂν εἷς*) *θύσειεν* (*ἀνθρώπων ἔτι, οὐ βοῦν ἄν, οὐχὶ ψαιστόν*):—*ἐπὶ μὲν γὰρ τοῦ βοὸς σφάξειεν, ἐπὶ δὲ τοῦ ψαιστοῦ θυμιάσειεν.*[38]

What may be annotated by *ἀπὸ κοινοῦ* may be annotated in other ways:—

N 1059 *οὔ φησι χρῆναι τοὺς νέους ἀσκεῖν, ἐγὼ δέ φημι ∧*:—*χρῆναι* **ἀηλονότι**: R 275 *κατεῖδες οὖν που . . .*;:

language. One compiler, however (Tiber. *περὶ σχημ.* W 8 566=Sp 3 76) cites a passage (Dem. 21 74) in which *συγγνώμην ἔχω* has to be turned into *συγγνώμην ἔχειν.*

[38] The name zeugma now applied to this sort of thing has got the ordinary twist. In Greek rhetoric *ζεῦγμα* is a name descriptive of the mode of yoking cola together by means of a single term placed before or after them, e.g. *τῶν μὲν τὸν λόγον, τῶν δὲ τὴν πρᾶξιν, τῶν δὲ τὸ πρᾶον, τῶν δὲ τὸ ἥσυχον, τῶν δὲ τοὺς κινδύνους μιμησάμενος.* It is the case that *μιμησάμενος* is in the construction *ἀπὸ κοινοῦ* for each of the cola; but that is not the reason why the figure gets the name *ζεῦγμα* (*συνεζευγμένον*). *ἀπὸ κοινοῦ* respects the "grammatical" construction; *ζεῦγμα* respects the distribution of the cola "rhetorically."

σὺ δ' οὔ ∧ ;:—*εἶδες* **δηλονότι**: 1067 *φησὶ πένεσθαι*: *νὴ τὴν Δήμητρα χιτῶνά γ' ἔχων* ∧ *κτέ*:—**λείπει** *τὸ πένεσθαι*: R 603 *ἀλλ' ὅμως ἐγὼ παρέξω 'μαυτὸν . . . βλέποντ' ὀρίγανον. δεῖν δ' ἔοικεν* ∧ *ὡς κτέ*:—**πρὸς τὸ ἄνω**· "*δεῖν δ' ἔοικε δριμὺ βλέπειν*": cp. Pl 516 in a metaphrase: V 1267 ven *πολλάκις δὴ 'δοξ' ἐμαυτῷ δεξιὸς πεφυκέναι, καὶ σκαιὸς* ∧ *οὐδεπώποτε*:—. . . **ἐκ τοῦ προειρημένου δὲ προσληπτέον τῷ** *σκαιὸς* "*μοι ἔδοξε.*"

Like the other notes upon syntax these adscripts show the science of grammar in its impotent infancy. It would be well to wipe them up and say no more about them.

ἀσύνδετον, διάλυσις or λύσις

This figure and the phraseology concerned with it are illustrated by Demetrius (*περὶ ἑρμηνείας* 192 ff). But here I have not to deal with it as an element in the artistic use of speech, but merely as Galen deals with it when he says—17 (1) 224 *εἰπὼν δ' ἀσύνδετον ὀνομάζεσθαι τὸ τοιοῦτον εἶδος ἐδήλωσα καὶ τὴν ἐξήγησιν αὐτοῦ· χρὴ γὰρ ὡς ἐν καταλόγῳ τῶν εἰρημένων ἀκούειν ἡμᾶς* **προστιθέντας τοὺς παραλελειμμένους** *ἐν ταῖς λέξεσι* **συνδέσμους.** Like Galen, the scholiasts consider it as a case of ellipse:—

R 211 *λιμναῖα κρηνῶν τέκνα*:—**ἐνλείπει** *ὁ καὶ ἵν' ᾖ λιμνῶν καὶ κρηνῶν τέκνα κτέ*: 999 *συστείλας ἄκροισι χρώμενος τοῖς ἱστίοις*:—**λείπει** *ὁ καί· ἔστι γὰρ "καὶ ἄκροισι χρώμενος"*: at Ec 642 the annotator has missed the construction and wrongly says:—**λείπει** *ὁ καὶ σύνδεσμος.*

ἀποσιώπησις

This figure has a certain kinship with ELLIPSE. Indeed as understood by the commentator in the Lysistrata it is palpably ELLIPSE — 33 (*ὡς ἔστ' ἐν ἡμῖν τῆς πόλεως τὰ πράγματα ἢ*) *μηκέτ' εἶναι* ∧ *μήτε Πελοποννησίους*:—*μὴ πεισθέντας ἡμῖν* ‹*μή*›*τε τοὺς Ἀθηναίους μήτε τοὺς Λακεδαιμονίους· ὡς φιλόπατρις δὲ* **ἀπεσιώπησεν** *τοὺς Ἀθηναίους.* At Soph. OR 324, where the annotator, like the annotator of the Lysistrata, is mistaken in his exegesis, there is not a bad definition of the figure—*τὸ μὲν κατὰ*

λόγον **ἐλλιπές**, τὸ δὲ κατὰ διάνοιαν **πλῆρες**. This would cover the kind mentioned at Ac 334 ἀλλὰ μὴ δράσῃς—ὃ μέλλεις:—τοῦτο **ἀποσιώπησις** καλεῖται· ἔχεις καὶ παρὰ Δημοσθένει (18 22) τὸ ὅμοιον· "ἀλλ' ὦ—τί ἄν σέ τις εἰπὼν ὀρθῶς προσείποι;" Of ἀποσιώπησις in relation to φράσις I have spoken already.[39]

τὸ ὁμοτικὸν σχῆμα

There are some passable scholia upon this FIGURE, and whether good or bad the scholia upon it are evidence that some commentators were accustomed to consider τὸ ποῦ καὶ πῶς καὶ ἐφ' ὧν καιρῶν καὶ τίνος ἕνεκα[40] the imagined persons swore. In the doctrine of Hermogenes oaths fill a large place, and in his treatise περὶ μεθόδου δεινότητος one chapter is headed περὶ ὅρκου, ποῖον ὀμεῖται (ὁ ῥήτωρ) καὶ ποῖον οὔ;[41] He there asserts the conclusion that the orator ought never to use the figure ἐπὶ πράγματος βεβαιώσει, but only ἐπὶ ἤθους βεβαιώσει.

As far as the ravennas is concerned, there would appear to be no notes primarily intended as notes upon this figure in the commentaries upon the Birds, the Lysistrata, the Thesmophoriazusae;[42] but there are such in the others:—

Pl 202 (ταύτης δεσπότης γενήσομαι.): νὴ τὸν Δί':— **κατωμοτικῶς** ἀντὶ τοῦ ἔσῃ κύριος τῆς δυνάμεως: 872 καταμωκώμενος τῶν Δωριέων τὸ ὦ Δάματερ λέγει: 1050 ὦ Ποντοπόσειδον καὶ θεοὶ πρεσβυτικοί:—ἐπεὶ καὶ ὁ Πλοῦτος τῶν πρεσβυτέρων ἐστὶ θεῶν κτέ: ib. ἐπεὶ γραῦς ἐστιν, ὡς τοῦ ὅρκου τούτου πρεσβυτικοῦ ὄντος: so 438 in a note partly upon κατ' ἐξοχήν:

Ν 2 ὦ Ζεῦ βασιλεῦ κτέ:—**οὐκ ἀργῶς** χρὴ τοῦτο νομίζειν εἰρηκέναι τὸν ποιητήν·[43] ἔχεται γὰρ ἱστορίας κτέ: 91 νὴ τὸν Διόνυσον:—ἐπεὶ ἐκώλυσεν αὐτὸν κατὰ τοῦ

[39] See ch. iv. supra, esp. pp. 288 19 : 290 31 : 294 2.

[40] περὶ ὕψους 16 3 ἔστι δ' οὐ τὸ ὀπωσοῦν τινα ὀμόσαι μέγα, τὸ δὲ ποῦ κτέ.

[41] W 3 424=Sp 2 442. In reading the rhetors one is tempted to wish that they could have left the masterpieces alone. They are never done with οὐ μὰ τοὺς Μαραθῶνι προκινδινεύσαντας καὶ τοὺς ἐν Σαλαμῖνι παραταξαμένους. It was Homer who first swore ἠθικῶς, εἶτα Πλάτων ἐμιμήσατο, εἶτα Δημοσθένης κ. οἱ λ.

[42] Nor in the Knights and the Wasps. There are notes upon oaths in the Birds at 93 : 194 : 1237 : 1614, but not framed from this point of view. The only one about which there can be any doubt is that at 93. The notes at L 917 : T 533 : 1202 have no connexion with τὸ ὁμοτικὸν σχῆμα.

[43] The cloven foot of the rhetor shows itself here.

Ποσειδῶνος ὀμόσαι, **εἰκότως** μετέβαλεν εἰς τὸν Διόνυσον τὸν ὅρκον: 108 **εὐλόγως** τὸν Διόνυσον ὀμνύει· τούτῳ γὰρ ἐπετελεῖτο τὰ Διονύσια οἷς κτέ: 667 νὴ τὸν ἀέρα:— μιμεῖται καὶ αὐτὸς τοὺς φιλοσόφους κατὰ τοῦ ἀέρος ὀμνύων: cp. sch. ven 83 **κυρίως** νῦν ὁ νεανίσκος ὄμνυσι τὸν Ποσειδῶνα θεὸν ἱππικὸν ὄντα:

R 298 ὦναξ Ἡράκλεις: — ὡς **ἀλεξίκακον** Ἡρακλέα καλεῖ: 750 ὁμόγνιε Ζεῦ:—τὴν ὁμοιότητα **θαυμάζων** λέγει, οἷον, ὦ ὁμοιότατε:[44]

Pa 180 θεασάμενος τὸν κάνθαρον ὁ Ἑρμῆς καὶ **ἐκπλαγείς** φησι τὸ ὦ Ἡράκλεις: 267 ἀλλ' ὦ Διόνυσ':— ὡς οἰκείῳ θεῷ τῆς Ἀττικῆς εὔχεται τῷ Διονύσῳ: 376 ὦ Ζεῦ κεραυνοβρόντα: — τοῦτο Ἑρμῆς φησὶν **ἐπιβοώμενος τὸν Δία διὰ τὸ** ἐπ' αὐτοφώρῳ καταλαβεῖν τοὺς ἀνασπῶντας τὴν Εἰρήνην: 564 ὁ Ἑρμῆς ὁρῶν τοὺς ἀγροίκους εἰς ἀγρὸν ἐξιόντας φησὶν ὦ Πόσειδον:

Ac 284 ὡς **ἀλεξίκακον** τὸν Ἡρακλέα καλεῖ: 435 ὦ Ζεῦ διόπτα κτέ: — ταῦτά φησιν **ἐπεὶ** πολύτρητα ἦν τὰ ῥάκη δι' ὧν ἦν πάντα ἐπισκοπῆσαι.

Ec 369 ὦ πότνι' Εἰλήθυια:—ἐπεὶ αἱ ὠδίνουσαι ἐπικαλοῦνται τὴν Εἰλήθυιαν· καὶ **αὐτὸς οὖν στενοχωρούμενος** ἐπικαλεῖται αὐτήν: 999 μὰ τὴν Ἀφροδίτην: — τοῦτο **ὡς ἑταίρα** οὖσα.

ἀντίθεσις

The stock example of this FIGURE (*ἀντίθεσις, τὸ ἀντίθετον*) is Dem. 18 265 *ἐδίδασκες, ἐγὼ δ' ἐφοίτων· ἐτέλεις, ἐγὼ δ' ἐτελούμην· κτέ.* Harpocration[45] sees in this passage *ἀντίθεσις τῶν κατὰ μέρος πρὸς τὰ κατὰ μέρος*, whereas as an instance of *ἀντίθεσις πάντων πρὸς πάντα* he gives Dem. 21 73ff: —*ὁ μέν γ' ὑπὸ γνωρίμου, καὶ τούτου μεθύοντος, ἐναντίον ἓξ ἢ ἑπτ' ἀνθρώπων ἐπλήγη, καὶ τούτων γνωρίμων, οἳ τὸν μὲν κακιεῖν οἷς ἔπραξε, τὸν δ' ἐπαινέσεσθαι μετὰ ταῦτ' ἀνασχόμενον καὶ κατασχόνθ' ἑαυτὸν ἔμελλον, καὶ ταῦτ' εἰς οἰκίαν ἐλθὼν ἐπὶ δεῖπνον, οἳ μηδὲ βαδίζειν ἐξὴν αὐτῷ· ἐγὼ δ' ὑπ' ἐχθροῦ, νήφοντος,*

[44] A note at 1374 is difficult to class. Whatever its motive—to mark ellipse, aposiopesis, *εὐφημισμός*, or merely *χρῆσις* (*ἔθος*)—it does not belong here—*μὰ τὸν* :—*εἰώθεισαν τοῖς τοιούτοις ὅρκοις χρῆσθαι ἐπευφημιζόμενοι ὥστε εἰπεῖν μὲν μὰ τόν, ὄνομα δὲ μηκέτι προσθεῖναι.*

[45] s.v. *ἀντίθεσις*. He defines it thus—*σχῆμα λέξεώς ἐστιν καθ' ἣν ἀντιτιθέασιν ἀλλήλοις τὰ ἐναντία ἤτοι κατὰ μέρος ἢ ἀθρόα.*

ἔωθεν, ὕβρει καὶ οὐκ οἴνῳ τοῦτο ποιοῦντος, ἐναντίον πολλῶν καὶ ξένων καὶ πολιτῶν ὑβριζόμην, καὶ ταῦτ' ἐν ἱερῷ καὶ οἷ πολλή μοι ἦν ἀνάγκη βαδίζειν χορηγοῦντι κτέ. This may be the feature in Demosthenes' style to which reference is made by Aeschines (2 4) in the phrase *τὰ κακοήθη ταῦτ' ἀντίθετα*, though it is more likely that Tiberius (W 8 545 = Sp 3 67) is right in narrowing the reference to the two stories told in Demosthenes 19 192–198 (see Aeschines 2 156 ff). In that case Tiberius takes it to be a *σχῆμα διανοίας*, but it is no *σχῆμα* at all, unless everything that a man thinks is a *σχῆμα διανοίας* when it is put into words. There is no exit to this maze. What name shall be given to *ἀντίθεσις* brought out by tone and gesture, to contrasts that are "half in words and half in face," like that at Eur. Or 81, on account of which *ὁ στίχος χιάζεται*?

Ἑλένη, τί σοι λέγοιμ' ἂν ἅ γε παροῦσ' ὁρᾷς;

:—*πρὸς πάσας τὰς ὕβρεις* (*τῆς Ἑλένης*) **ἀντέθηκεν** (*ἡ Ἠλέκτρα*) *τὸ Ἑλένη.*

The FIGURE is specified in the ravennas at N 51, where part of a long *ἀντίθεσις* is selected for comment:—

> *πρὸς τὰ αὐτοῦ πλεονεκτήματα ἴσα καὶ τὰ τῆς γυναικὸς* **ἀντέθηκεν** (*ὁ Στρεψιάδης*)· *εἰπὼν γὰρ τριῶν αὐτὸν* (sic) *ὀδωδέναι . . . τρία καὶ τὰ ἐκείνης ἐπήγαγεν.* ‹*διελεγκτικὸν δὲ τὸ τοιοῦτο* **σχῆμα τοῦ λόγου**· *τῇ γὰρ* **ἀντιπαραθέσει** *τοῦ ἥττονος ἡ εὐτέλεια δείκνυται* ven›.

CONTRAST (*ἀντίθεσις*) may be one of the elements in COMPARISON (*σύγκρισις*). The latter term occurs in its narrowest sense, which does not include contrast, at N 392—*προσάγειν αὐτὸν ἐπιχειρεῖ τῇ συγκρίσει* (= *τῇ παραβολῇ*), and in its large sense at Pa 528—[46]

> : *μῶν οὖν ὅμοιον καὶ γυλίου στρατιωτικοῦ;*
> : *ἀπέπτυσ' ἐχθροῦ φωτὸς ἔχθιστον πλέκος·*
> *τοῦ μὲν γὰρ ὄζει κρομμυοξυρεγμίας,*

[46] It is true that both R and V make this part of a note on 527, but the note on 527 should manifestly conclude with *ὁ γύλιος καὶ ἡ Θεωρία*, the annotator's *φασί* showing that in his text l. 527 was assigned to the chorus. Then the following *ποιεῖται* has for subject Trygaeus, who speaks 528 ff. At Pa 1020 (1019) *καὶ τοῦτο πρὸς σύγκρισιν τοῦ πολέμου ὃς αἵμασι χαίρει*: the *καί* indicates that for *πρὸς σύγκρισιν* the note-making rhetor might have said *πρὸς ἀντιδιαστολήν*, the phrase preferred at 1007 to which the *καί* points. See also supra p. 293 5.

530 *ταύτης δ' ὀπώρας, ὑποδοχῆς, Διονυσίων,*
αὐλῶν, τραγῳδῶν, Σοφοκλέους μελῶν, κιχλῶν,
ἐπυλλίων Εὐριπίδου κτέ.

where there is the note—*διὰ τούτων* **σύγκρισιν** *ποιεῖται (ὁ Τρυγαῖος) τῶν τῆς εἰρήνης καλῶν καὶ τῆς ἐν τῷ πολέμῳ ταλαιπωρίας.*

εἰδωλοποιΐα : σωματοποιΐα

It is only when PERSONIFICATION is of a pronounced kind that the commentators make use of these expressions, and even then not always. They are content as a rule with a metaphrase from which the personifying turn has been removed :—

Pl 1099 (*τὸ θύριον φθεγγόμενον*) *ἄλλως κλαυσιᾷ* :—*ματαίως ἐψόφησε*: N 1500 (*ἡ σμινύη μοι*) *μὴ προδῷ τὰς ἐλπίδας* :—*ἀντὶ τοῦ μὴ κλασθῇ*: R 986 (*τὸ τρύβλιον*) *τέθνηκέ μοι* :—*ἀντὶ τοῦ κέκλασται*: even N 582 *τὰς ὀφρῦς συνήγομεν* :—(1) *συννεφίαν ἐποιήσαμεν, καί, ἐχαλεπαίνομεν· ἢ* (2) *ἐστυγνάζομεν.*

When the PERSONIFICATION is extreme, they may refer to it as such, or at least show in some way that they mark it :—

Pl 539 (*ψυλλῶν αἳ ἀνιῶσιν ἐπεγείρουσαι καὶ*) *φράζουσαι "πεινήσεις ἀλλ' ἐπανίστω"* :—**οὐ γὰρ αὐταὶ** *τοῦτό φασιν* **ἀλλ' ὅτι οἱ πένητες** *οὕτω λογίζονται*: Ac 198 *κἀν τῷ στόματι λέγουσι "βαῖν' ὅπῃ 'θέλεις"* :—**ὡς γυναῖκας εἰδωλοποιεῖ** *τὰς σπονδάς· στόμα γοῦν αὐταῖς προστίθησι*: Eq 1300 ven *φασὶν ἀλλήλαις ξυνελθεῖν τὰς τριήρεις ἐς λόγον* :—**σωματοποιεῖ** *τὰς τριήρεις.*[47]

All such things are a species of *διατύπωσις*, and *διατύπωσις* itself is one feature in *ἐνάργεια* or vividness.

The terms may be used without any relation to expression at all, merely to indicate that something said implies that the speaker desired to treat, for purposes of his own, something non-existent as if it did exist :—

Av 1536 *καὶ τὴν Βασίλειάν σοι γυναῖκ' ἔχειν διδῷ* :—**ὡς** *γυναῖκα* **σωματοποιεῖ** *αὐτήν*: Pa 758 *Λαμίας ὄρχεις*

[47] See also sch. Ald Ac 977 : 990 : Cho 405 : Eur. Alc 24 : Or 256 : Phoen N 1150 : sch. Aesch. Sc T 210 : 714 : 782.

ἀπλύτους:—*Δίδυμος*· "**εἰδωλοποιεῖ** *τινας ὄρχεις Λαμίας*· *θῆλυ γάρ*":[48] R 186 *τὸ λήθης πεδίον*:—*Δίδυμός φησι*· "*χωρίον ἐν ᾅδου* **διατετύπωκεν.**" This is only another way of saying what is said at 185 **ὡς** *τόπους καταλέγει.*

There is not much more of this recrement, but I suppose these must be noted—

ὁμοιοκατάληκτον

This is mentioned by the commentators in whom it might be looked for:—

N 484–485 *μνήμων* **πάνυ** . . . *ἐπιλήσμων* **πάνυ**:— *πρὸς τὸ ὁμοιοκατάληκτον*: 674–675 both ending in *κάρδοπος* Κλεωνύμῳ:—*ὅτι ὁμοιοκατάληκτά εἰσιν*: cp. Pa 291 (*ὡς ἥδομαι καὶ*) *χαίρομαι* (*καὶ εὐφραίνομαι*):—*οὕτως εἶπεν πρὸς τὸ ὁμοιοκατάληκτον.*

ἀπόθεσις λόγου

This is designated a *σχῆμα* in ven at Pl 8—*καὶ ταῦτα μὲν δὴ ταῦτα*:— . . . *ἔστι δὲ τὸ σχῆμα* **ἀποθετικὸν** *τῆς πρώτης διανοίας.*

On *εἶεν* (or *εἰέν*) there are these notes in the ravennas:—

N 176 *τοῦτο καλεῖται* **ἀπόθεσις λόγου**: 1075 *τὸ εἶεν λέγεται* **ἀπόθεσις λόγου.**

With these may be compared a note at Pl 94:—

φέρε:—*ἄγε δή*· *ἔστιν δὲ* **μετάβασις λόγου** (cp. N 385: 940: but these may be notes on ambiguity).

For *εἶεν* and *καὶ ταῦτα μὲν δὴ ταῦτα*, as for *φέρε*, the late equivalent is said to have been *ἄγε δή*,[49] but all are not agreed upon the precise force of *εἶεν*. Some regarded it as *ἀποθετικὸν τῶν λεχθέντων*,[50] others, at the same time, as *ἐναρκτικὸν τῶν λεχθησομένων*.[51] In any case *ἀπόθεσις* means "putting aside,"

[48] Cp. sch. Aesch. PV 12.

[49] Hesych. *εἶεν*:—*ἄγε δή, καὶ ταῦτα μὲν οὕτως*: Moeris *εἶεν ἀττικῶς*: *ἄγε δὴ ἑλληνικῶς.*

[50] BA 243 24 *εἶεν*:—*ταῦτα μὲν δὴ οὕτως. ἔστι γὰρ ἐπίρρημα ἀφοριστικὸν· ἐπὶ γὰρ τοῖς ἤδη εἰρημένοις ἐπιλεγόμενον ἀφορίζει αὐτά*: EM 296 50 ditto.

[51] Lex Vindob 55 8 *εἶεν κατὰ ῥήτορας ἀποθετικὸν τῶν λεχθέντων καὶ ἐναρκτικὸν τῶν λεχθησομένων*: Tim. Lex Plat *εἶεν συγκατάθεσις μὲν τῶν εἰρημένων* ("that is

"desistence," "discontinuation,"[52] so that the view of the commentator on N is clear.

As the dustheap of scholia is raked, and the rags, the bottles, the potsherds, the old iron, the broken meat, are severally put in piles, the man who rakes wonders more and more how he ever came to think he might discover gold in such a midden. The only satisfaction that remains to him is that perhaps his labour has not been wholly wasted. It may bring home to one or two the unwisdom of giving much heed to commentators, may deter one or two from swelling the vast pile of rubbish which, accumulating year by year, will ere long bury classic literature out of sight, may tempt one or two to read and reread the classics for themselves on clean pages, and so to learn for themselves what the Greek poets and orators and historians meant to say, and to learn, too, for themselves the Greek language.

---

so!"), *συναφὴ δὲ πρὸς τὰ μέλλοντα* ("but look here!"): EM 296 47 ditto. At EM 296 44 its exclamatory character is recognised.

[52] In much the same way *ἀπόθεσις* is applied in rhetoric to the "close" of a period (e.g. Demetr. *περὶ ἑρμ.* 19) and to the "stop" between two *κόμματα* (id. 205) as in *κατέβην χθὲς εἰς Πειραιᾶ μετὰ Γλαύκωνος*.

LONGER NOTES TO CHAPTER VI

A

SCHOLIA DEALING WITH ἐναλλαγή OR σχῆμα

1. Of genders: L 548 (ἀρετὴ) φρόνιμος:—ἀντί, φρονίμη: T 566 τὼ θεώ (fem.):—ὡς τὼ χεῖρε· οὐκέτι δὲ τοῖν θεοῖν ἀλλὰ ταῖν θεοῖν: Ec 963 φίλον:—ἀντὶ τοῦ ὦ φίλε.

2. Of cases: Pl 72 ἦν πύθησθέ μ' ὅστις εἰμί:—οὕτως ἀττικοὶ αἰτιατικὴν ἀντὶ γενικῆς λέγουσιν: 106 (πλὴν) ἐγώ:—ἀντὶ τοῦ ἐμοῦ: 353 καί μ' οὐκ ἀρέσκει:—ἀττικὸν τὸ σχῆμα· ἀρέσκει με γάρ φασι: 368 πεπανουργηκότι:—ἀντὶ τοῦ πεπανουργηκότος: 688 (ᾠήσθάνετο τὸν) ψόφον:—ἀντὶ τοῦ ψόφου: 799 (797) (οὐ γὰρ πρεπῶδές ἐστι τῷ διδασκάλῳ . . . προβαλόντ' ἐπὶ τούτοις εἶτ' ἀναγκάζειν) γελᾶν:—ἀττικὸν τὸ σχῆμα· (Hom. A 542) κτέ: N 928 (λυμαινόμενον) τοῖς μειρακίοις:—ἀντὶ τοῦ τὰ μειράκια: 1115 τοὺς κριτάς:—ἀντὶ τοῦ οἱ κριταί· Ὅμηρος (α 275) κτέ: R 103 σὲ (δὲ ταῦτ' ἀρέσκει):—ἀντὶ τοῦ σοί, ἀττικῶς: Av 1269 δεινόν γε τὸν κήρυκα (. . . εἰ μηδέποτε νοστήσει):—τοῦτο ἀττικὸν τὸ σχῆμα· εἰσὶ γὰρ αἰτιατικαὶ ἀντὶ εὐθειῶν κτέ: 1628 ὁ Τρίβαλλος:—ἀντὶ τοῦ ὦ Τρίβαλλε: Pa 772 . . . τὸ δὲ σχῆμα ἀττικόν, τὸ γενικὴν εἰπεῖν ἀντὶ αἰτιατικῆς ὡς καὶ νῦν εἶπε τῶν τρωγαλίων ἀντὶ τοῦ τὰ τρωγάλια: L 408 τὸν ὅρμον:—ἀντί, τοῦ ὅρμου, ἀττικῶς: 422 δέον:—δέοντος: 509 ἠρέσκετέ γ' ἡμᾶς:—σχῆμα ἀττικὸν ὡς τὸ ἐνοχλῶ: Ac 1164 βαδίζων:—ἀντὶ τοῦ βαδίζοντα κατὰ τὸ ἀρχαῖον σύνηθες, ὡς τὸ "<ἐξὸν καθεύδειν> τὴν ἐρωμένην ἔχων," ἀντὶ τοῦ ἔχοντα: 1167 τῆς κεφαλῆς:—ἀττικῶς ἀντὶ τοῦ τὴν κεφαλήν: T 941 τοῖς κόραξιν ἑστιῶν:—ἀντί, ἑστίασιν παρέχων· ἀττικὴ δὲ ἡ σύνταξις, ὅτι τὸ ἑστιᾶν καὶ δοτικῇ συντάσσουσιν ὡς καὶ παρ' Εὐπόλιδί ἐστιν ἐν Αὐτολύκῳ θἀτέρῳ, ὥστε οὐδὲ ἐκεῖ οὐδὲ ἐνθάδε δεῖ ξενίζεσθαι: Ec 138 ἐνθυμουμένοις:—ἀντὶ τοῦ ἐνθυμουμένων.

3. Of numbers: N 832 ἀττικῶς τὸ μανιῶν ἀντὶ τοῦ μανίας: R 1051 ὅτι πληθυντικῶς κώνεια ἕνεκα τοῦ πολλὰς εἶναι· ἦν δὲ καὶ ἑνικῶς εἰπεῖν κτέ: Pa 65 τῶν μανιῶν:—ἀντὶ τοῦ τῆς μανίας κτέ: Ac 394 βαδιστέα:—ἀντὶ τοῦ βαδιστέον: T 420 ὅτι ἑνικῶς τὸ ἄλφιτον: 940 ἐν κροκωτοῖς:—μετὰ κροκωτοῦ.

4. Of degrees of comparison: Av 63 οὐδὲ κάλλιον λέγειν:—τὸ κάλλιον ἀντὶ ἀπολύτου κεῖται, ἀντὶ τοῦ οὐδὲ καλὸν λέγειν κτέ.

5. Of tenses: Pl 382 ἀντὶ τοῦ ὄψομαι εἶπεν τὸ ὁρῶ: Av 215 χωρεῖ:—ἀντὶ τοῦ χωρήσει: Ec 649 γέγονεν:—ἀντὶ τοῦ ἐγενήθη.

6. Of voices: N 490 *ὑφαρπάσει*:—*ἀντὶ τοῦ συναρπάσεις*: see also (11): 1338 *ἐδιδαξάμην*:—*ἀντὶ τοῦ ἐδίδαξα. παθητικὸν ἀντὶ τοῦ ἐνεργητικοῦ. δύναται δὲ εἶναι μεσότητος, ἀντ' τοῦ ἐξεπαίδευσα*: R 1066 *περιειλάμενος*:—*ἀντὶ τοῦ περιειληθείς, καί, συστραφείς*: *εἰλεῖν γὰρ τὸ συστρέφειν*: V 443 *χειροῦσιν*:—*ἀντὶ τοῦ χειροῦνται*: Ec 121 *περίθου*:—*περίθες*: 402 *οὐκ ἐσώσατο*:—*ἀντὶ τοῦ οὐκ ἔσωσεν.*

7. Of numbers in verbs: N 439 *νῦν οὖν χρήσθων*:—*νῦν οὖν χρήσθωσαν· τὴν μὲν προφορὰν ὡς δυικὴν ἔχει τοῦ σχηματισμοῦ, πληθυντικῶς δὲ λέλεκται, χρήσθωσαν· ἀττικῶν δὲ ἡ τοιαύτη σύνταξις—ποιούντων ἐκεῖνοι, φρονούντων ἐκεῖνοι, ἀντὶ τοῦ ποιείτωσαν καὶ φρονείτωσαν*: 455 *παραθέντων*:—*παραθέτωσαν* (in metaphrase): Av 417 *ὅρα*:—*σημειωτέον ὅτι ἐνικῶς εἶπεν ἀντὶ τῶν δύο.*

8. Of moods: L 514 *ἣ δ' ὅς*:—*καὶ ἐπὶ πλήθους τούτῳ ἐχρῶντο καὶ ἐπὶ θηλυκοῦ καὶ ἀρσενικοῦ ὡς τῷ ὦ τᾶν*: Pl 801 *ἁρπασόμενος*:—*ἁρπάσαι*: R 920 *διῄει*:—*ἀνύοιτο* (?): L 1026 *ἐξεῖλον*:—*ἀντί, ἐξέλοιμι*: T 870 *μὴ ψεῦσον*:—*σύνηθες τὸ σχῆμα*: Μένανδρος κτέ: Ec 100 *ὅταν καθώμεθα*:—*ἀντί, ὅτε καθήμεθα.*

9. Of participles (1) for verbs: Av 1418, see supra 312 11: Ec 667 *μετόν*:—*μέτεστι*: (2) for nouns: R 1 *τῶν εἰωθότων*:—*ἀντὶ τοῦ τῶν ἐθίμων· ἡ μετοχὴ ἀντὶ τοῦ ὀνόματος· καὶ Ὅμηρος* κτέ.

10. Of nouns for participles: T 600 *κρυπτός*:—*ἀντὶ τοῦ κεκρυμμένος*: ib. *ἁπλῶς ἀντὶ τοῦ κεκρυμμένος*: Ec 508 *συναπτούς*:—*τὰς συναπτούσας, καί, δεσμευούσας τὰ ὑποδήματα.*

11. Of prepositions: (1) Pl 355 *πρὸς ἀνδρός*:—*ἡ πρὸς ἀντὶ τῆς ὑπό*: 398 *διαπέμπεις*:—*ἡ διὰ ἀντὶ τῆς μετά*: 930 *μεθ' ἡμέραν*:—*ἀντὶ τοῦ ἐν ἡμέρᾳ· ἀττικὸν δὲ τὸ σχῆμα*: N 158 *κατὰ τὸ στόμα . . . ἢ κατὰ τοὐρροπύγιον*:—*ἀντί, διὰ τοῦ στόματος ἢ διὰ τοῦ ὀρροπυγίου*: 455 *ἔκ μου*:—*ἀπ' ἐμοῦ* (in metaphrase): 490 *ὑφαρπάσει*:—*ἀντὶ τοῦ συναρπάσεις*: see also (6): 1116 *ἐκ τῶν δικαίων*:—*κατὰ τὸ δίκαιον*: 1400 *ὑπερφρονεῖν*:—*ἡ ὑπὲρ ἀντὶ τῆς κατά*: 1489 *αὐτοῖς ἐμβάλῃς τὴν οἰκίαν*:—*ἀντὶ τοῦ ἐπιβάλῃς αὐτοῖς τὴν οἰκίαν*: R 32 *ἐν τῷ μέρει*:—*ἀντὶ τοῦ κατὰ τὸ μέρος κτέ*: 618 *ἐν κλίμακι δήσας*:—*ἀντὶ τοῦ εἰς κλίμακα δήσας, ὡς Ὅμηρος "κάππεσον ἐν Λήμνῳ" ἀντὶ τοῦ εἰς τὴν Λῆμνον*: 626 *κατ' ὀφθαλμούς*:—*ἡ κατὰ ἀντὶ τῆς ὑπό*: 761 *ἐκ τοῦ*:—*ἀπὸ τίνος*: 874 *ὑπίσατε*:—*ἴσον τῷ προΐσατε ὡς ὑπογραμμὸς <προγραμμός> τις ὤν*: Av 440 *διαθήκην*:—*ἀντὶ τοῦ συνθήκην*: 444 *διατίθεμαι*:—*συντίθημι*: 486 *διαβάσκει*:—*περιέρχεται, περιέρπει*: 1160 *ἐφοδεύεται*:—*ἀντὶ τοῦ διοδεύεται*: 1210 *κατὰ ποίας πύλας*:—*διὰ ποίων πυλῶν*: 1426 *ὑπαὶ πτερύγων*:—*ἀντὶ τοῦ μετὰ πτερύγων· Ἡσίοδος* κτέ: Pa 279 *ἀποστραφῆναι*:—*διαστραφῆναι, κλασθῆναι*: L 247 *ἐφ' ἡμᾶς*:—*ἀντὶ τοῦ καθ' ἡμῶν*: Ac 13 *ἐπὶ Μόσχῳ*:—*ἀντὶ τοῦ μετὰ τὸν Μόσχον*: 970 *ὑπαὶ (πτερύγων)*:—*ἀντὶ τοῦ μετά*: V 215 *παρακαλοῦντες*:—*ἀντὶ τοῦ <ἐκ ven> καλοῦντες κτέ*: 647 *μὴ πρὸς ἐμοῦ λέγοντι*:—*<ἀντὶ τοῦ ven> μὴ ὑπὲρ ἐμοῦ, μὴ ἀρέσκοντά μοι λέγοντι*: T 380 *περίθου*:—*ὅπερ ἡμῖν σύνηθες ἐπίθου λέγειν*: 941 *ἐν κροκωτοῖς*:—*μετὰ κροκωτοῦ*: 1044 *ἐνέδυσεν*:—*ἀμφέδυσεν.*

Plutarch also treats as enallage (1) the case in which the poet *προθέσει πτῶσιν ὀνόματος οὐκ οἰκείαν ἐπιφέρει.* So that L 855 may belong here—*διὰ στόμα*:—*διὰ στόματος*; and (2) the case in which *ἀφαιρεῖ τὰς προθέσεις.* This is sometimes treated as ellipse. The most frequent instance is *ταῦτ' ἄρα*:—*διὰ ταῦτα.* Perhaps these should be classed here—Pl

268 ὦ χρυσὸν ἀγγείλας ἐπῶν :—ἀττικὴ ἡ σύνταξις ἀντὶ τοῦ ὦ πλοῦτον (synecd.) ἀγγείλας ἐκ τῶν ἐπῶν : 517 λῆρον :—ἀντὶ τοῦ κατὰ λῆρον· ἀττικὴ δὲ ἡ φράσις : N 138 τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν :—πρὸς τὸ σχῆμα, ὅτι οὕτω χρῶνται· πόρρωθεν ἐπὶ τῶν ἀγρῶν : 1310 τὸ ὧν ἀντὶ τοῦ ἀνθ' ὧν : 1335 τὸ πολύ :—ἀντὶ τοῦ κατὰ πολύ : Av 167 τοὺς πετομένους :— ἀντὶ τοῦ περὶ τῶν πετομένων· ἔστι δὲ Ὁμηρικὸν τὸ σχῆμα : T 60 τοῦ θριγκοῦ :—ἀντὶ τοῦ ἐπὶ τοῦ θριγκοῦ.

There is the other case, that in which the later idiom preferred a prepositional construction in lieu of case-construction—L 883 τῷ παιδίῳ :—ἀντὶ τοῦ διὰ τὸ παιδίον : T 403 τᾧ κατέαγεν ἡ χύτρα :—ἀντὶ τοῦ εἰς τίνα τὸν νοῦν ἐχούσης σου κατέαγεν ἡ χύτρα : L 966 τοὺς ὄρθρους :—ἀντὶ τοῦ ἐν τοῖς ὄρθροις : see also infra Note B. These notes may sometimes deal with ambiguity.

12. Adverbs and conjunctions replacing prepositions : Pl 445 παρὰ πολύ :—ἀντὶ τοῦ πάνυ πολύ· καὶ Θουκυδίδης κτέ : L 746 ὡς :—ἀντὶ πρός : cp. Av 1647 : Pa 68 εὐθὺ τοῦ Διός :—ἀντὶ τοῦ πρὸς τὸν Δία : Ec 835 εὐθὺ τῆς στρατηγίδος :—ἀντὶ τοῦ πρὸς αὐτήν· ἀττικὰ γάρ ἐστι τὰ τοιαῦτα : L 74 ὀλίγου γ' οὕνεκα :—ἀντὶ τοῦ πρὸς βραχὺν χρόνον : Ac 958 συκοφαντῶν γ' οὕνεκα :—εἰς τὸ κατὰ συκοφάντας μέρος : and perhaps *vice versa*, Ec 672 περὶ τοῦ :—ἕνεκα τίνος.

13. Of adverbs : R 611 τῷ μὴ ἀντὶ τῆς οὐ χρῶνται : 745 τὸ μᾶλλ' εἶπεν ἀντὶ τοῦ οὐκ ἀλλά : Pa 513 ὁμοῦ :—ἀντὶ τοῦ ἐγγύς : T 572 ὁμοῦ ἀντὶ τοῦ ἐγγὺς παρὰ τοῖς ἀττικοῖς· καὶ Μένανδρος κτέ.

14. Of conjunctions : Av 420 ὅ ἢ ἀντὶ τοῦ καί : 584 ὅ δὲ ἀντὶ τοῦ γάρ.

15. Various : Pl 922 (ζῆν) ἀργός :—ἀντὶ τοῦ μάτην· οὕτως, ἀττικοί : N 157 ὁπότερα :—ἀντὶ τοῦ ὁποτέρως : 361 πλὴν ἢ Προδίκῳ : πλὴν μόνον Προδίκου : R 937 ἅπερ σύ :—ὥσπερ σύ : Pa 207 ὅπως ἀνωτάτω :—ἀντὶ τοῦ ἁπάντων ἀνωτάτω, ἀντὶ τοῦ ὅσον δυνατὸν ἦν : L 198 ἄφατον :—ἀντὶ τοῦ ἀφάτως : Ec 499 ἥπερ ἥσθα :—ἀντὶ τοῦ ὡς ἥσθα : 595 πρότερός μου :—πρότερόν μου.

N 232 τὸ οὐ γὰρ ἀλλὰ ἀντὶ τοῦ καὶ γάρ, ἀττικῶς : R 1180 οὐ γὰρ ἀλλ' :—ἀντὶ τοῦ πάνυ γάρ : Ec 386 οὐ γὰρ ἀλλ' :—καὶ γάρ.

T 83 ἐν Θεσμοφόροιν :—ἀττικὴ σύνταξις ἀντί, ἐν τῷ τῶν Θεσμοφόρων ἱερῷ : Ac 111 ἐμοὶ . . . πρὸς τουτονί :—ἀντὶ τοῦ πρὸς ἐμαυτόν· ἀττικὸν δὲ τὸ τοιοῦτο σχῆμα.

Pa 11 ἐπὶ τῆς τρίτης ἑτέραν εἶπεν.

There is more waste of this sort, but it is not worth recording.

B

ELLIPSE AS A MEANS FOR RECONCILING EARLY WITH LATE IDIOM

It is customary to explain the following idioms as cases of ellipse :—

1. The infinitive with the article in exclamations—Pl 593 τὸ γὰρ ἀντιλέγειν τολμᾶν ὑμᾶς :—λείπει τὸ "οὐκ ἔστι πάνδεινον ;" : R 741 τὸ δὲ μὴ πατάξαι σε :—λείπει τὸ θαυμάζω.

2. The infinitive in wishes and prayers—N 430 (δέομαι ὑμῶν . . .) τῶν Ἑλλήνων εἶναί με λέγειν ἄριστον :—λείπει ποιήσατε : R 887 εἶναί με τῶν

σῶν ἄξιον μυστηρίων :—*λείπει ποίησον ἢ δός*: 894 *ὀρθῶς μ' ἐλέγχειν κτέ* :—*λείπει τὸ ποιήσατε*: Ac 816 *τὴν γυναῖκα τὴν ἐμὴν οὕτω μ' ἀποδόσθαι* :—*λείπει τὸ γένοιτο.*

3. Other exclamations—N 70 *ἐκορίζετο, ὅταν σὺ μέγας ὢν ἅρμ' ἐλαύνῃς πρὸς πόλιν κτέ* :—*λείπει τὸ εὐτυχήσω.*

4. Other idioms—N 1482 *εἶτ' αὐτοὺς . . . διωκάθω, εἴθ' ὅ τι σοι δοκεῖ* :—*λείπει ποίησον.*

R 1279 *ἐγὼ μὲν οὖν ἐς τὸ βαλανεῖον βούλομαι*—*λείπει τὸ ἀπελθεῖν*: Pa 180 *πόθεν βροτοῦ με προσέβαλε* ;:—*λείπει ὀσμὴ ἢ φωνή.*

5. The substantive infinitive—Av 414 (*ἔρως βίου διαίτης τε καὶ σοῦ*) *ξυνοικεῖν τέ σοι* :—*λείπει ἡ διά.*

6. The infinitive defining the sense of adjectives—N 1172 *ἰδεῖν εἰ ἐξαρνητικός* :—*λείπει ἡ εἰς, εἰς τὸ ἰδεῖν.*

7. Cognate accusative—N 1087 *ἦν τοῦτο νικηθῇς* :—*λείπει ἡ εἰς ἴν' ᾖ εἰς τοῦτο, ἐὰν εἰς τοῦτο νικηθῇς κτέ.*

8. The accusative of part affected—Ac 1 *δέδηγμαι τὴν ἐμαυτοῦ καρδίαν*: —. . . *δύναται δὲ λείπειν ἡ κατὰ πρόθεσις ἵν' ᾖ κατὰ τὴν ἐμ. καρδίαν.*

9. Other constructions of the accusative—N 335 *ταῦτ' ἄρα* :—*λείπει ἡ διά*: R 351 *ἔξαγε πάνθηρον δάπεδον* :—*προσληπτέον τὸ εἰς· ἔξαγε εἰς τὸ πάνθηρον δάπεδον*: Av 1396 *τὸν ἁλάδρομον* :—*εἰς τὸν ἁλάδρομον· λείπει γὰρ ἡ εἰς.*

N 834 *μηδὲν εἴπῃς φλαῦρον ἄνδρας δεξιούς* :—*λείπει ἡ <εἰς ἴν' ᾖ> εἰς ἄνδρας δεξιούς* (cp. metaphrase 833): T 27 *σιωπῶ τὸ θύριον* :—*λείπει ἡ διά, οἷον, σιωπῶ διὰ τὸ θύριον.*

10. Various constructions of the genitive—R 216 *Διὸς Διόννσον* :—*λείπει παῖδα*: Ac 1032 *πρὸς τοὺς Πιττάλου* :—*λείπει τὸ μαθητάς*: V 269 *ᾠδῶν Φρυνίχου* :—*λείπει μέλος*: N 1223 *τοῦ χρήματος* ;:—*λείπει χάριν ἢ περί, ἀττικῶς· ἕνεκεν τοῦ χρήματος* ;: Pa 715 *τῆς Θεωρίας* :—*λείπει τὸ ἕνεκεν*:

Ac 833 *πολυπραγμοσύνης* :—*λείπει τὸ ἕνεκα ἵν' ᾖ ἕνεκα τῆς πολυπραγμοσύνης· ὁ δὲ λόγος· ἀλλὰ τὸ χαίρειν ἔλθοι εἰς τὴν κεφαλήν μου ὅτι πολυπραγμονῶ κτέ.*

N 107 *τούτων γενοῦ μοι* :—*λείπει τὸ εἷς ἀριθμητικὸν ὄνομα· εἷς τούτων γενοῦ μοι.*

Pa 773 *γενναιοτάτου τῶν ποιητῶν*:—*λείπει ἡ ἐξ*: Ac 306 *τῶν δ' ἐμῶν σπονδῶν ἀκούσατε εἰ καλῶς ἐσπεισάμην* :—*λείπει ἡ περί.*

11. Dative constructions—N 1302 *αὐτοῖς τροχοῖς* :—*λείπει ἡ σύν.*

12. Substantives (idiomatically omitted with adjectives) supplied well or ill—Pl 377 *ἀπὸ σμικροῦ* :—*λείπει ἀναλώματος*: 1199 *σεμνῶς δ' ἔχουσ' ἦλθες αὐτὴ ποικίλα* :—*λείπει ἱμάτια, ἵν' ᾖ ποικίλα ἱμάτια ἔχουσα ἦλθες σεμνῶς*: ib. *λείπει τὸ ἱμάτια*: R 1482 *μακαρίων γ' ἀνὴρ ἔχων ξύνεσιν ἠκριβωμένην* :—*λείπει τὸ πρᾶγμα ἵν' ᾖ μακαρίων τὸ πρᾶγμα*: Av 1527 *ὅθεν ὁ πατρῷός ἐστιν Ἐξηκεστίδη* :—*ὅτι κατ' ἔλλειψίν ἐστι τοῦ Ἀπόλλων κτέ*: Ac 863 *τοῖς ὀστίνοις φυσῆτε* :—*λείπει τὸ αὐλοῖς*: 1043 *τἀγχέλεια* :—*λείπει κρέα*: and preposterously—Pl 694 *τῆς ἀθάρας πολλήν* :—*λείπει τροφήν*: Pa 167 *κἀπιφορήσεις τῆς γῆς πολλήν* :—*λείπει κόνιν.*

13. Objects unnecessarily supplied to verbs—R 516 *παρατετιλμέναι* :—*λείπει τὰς τρίχας*: L 920 *ἐκδύομαι* :—*λείπει τὸ ἱμάτιον*: ib. 926 do. (in both cases, as if it were *ἀποδύομαι*).

14. The idiomatic functions of prepositions (misunderstood)—L 634 *ὧδε θ' ἑστήξω πάρ' αὐτόν*:—*λείπει βυηθός*: Ac 625 *πωλεῖν ἀγοράζειν πρὸς ἐμέ*:—*λείπει τὸ ἰόντας*.

15. The antecedents of relative pronouns—R 697 *εἰκὸς ὑμᾶς οἳ μεθ' ὑμῶν κτέ*:—*λείπει τούτοις*.

16. Apposition of substantives and pronouns, or perhaps compressed similes—Pl 295 *τράγοι δ' ἀκρατιεῖσθε*:—*λείπει ἢ ὡς*: 314 *σὺ δ' Ἀρίστυλλος ὑποχάσκων ἐρεῖς*:—*λείπει τὸ ὡς*: L 695 *ἀετὸν τίκτοντα κάνθαρός σε μαιεύσομαι*:—*λείπει τὸ ὡς*: T 18 *ἀκοῇ δὲ χοάνην ὥτα διετετρήνατο*:—*λείπει ὡς*.

17. The substantive verb—R 1499 *παραφρονοῦντος ἀνδρός*:—*ἐνλείπει τὸ ἐστίν*.

18. Transition from *τὸ διηγηματικόν* to *τὸ μιμητικόν*—T 485 *βάδιζέ νυν*:—*λείπει τὸ ἔφη* (cp. metaphrase at V 666 in which *λέγοντας* is supplied).

19. Nondescript instances:—Ac 493 *ἅπασι μέλλεις εἰς λέγειν τἀναντία*:—*λείπει τὸ ὧν ἵν' ᾖ εἰς ὧν*: T 38 *προθυσόμενος, ἔοικε, τῆς ποιήσεως*:—*λείπει τὸ ὡς, ὡς ἔοικε*: see also N 1379.

These points may be commented upon in other ways, e.g. as instances of *ἐν σχήματι*, or as belonging to Attic usage; or by a metaphrase in which the word or the words imagined to be missing are supplied without remark. This last case is the commonest—Pl 521 *ἥκων ἐκ Θετταλίας παρ' ἀπίστων ἀνθρωποδιστῶν*:—*καὶ αὐτὸς παρὰ ἀνθρωποδιστῶν λαβών*: T 1011 *Περσεύς*:—*ἀντί, ὡς Περσεύς*: V 709 *ἐν λαγῴοις*:—*ἐν κρέασι λαγῴοις κτέ*. Thus *ταῦτ' ἄρα* is explained by *διὰ ταῦτα* (N 319: Eq 125: Pa 414: T 649), once by *ἐκ τούτου δηλονότι* (T 168). At N 873 the dative of accompaniment—*τοῖς χείλεσιν διερρυηκόσιν*—is merely metaphrased by *διακεχηνὼς τοῖς χείλεσιν*, and at Ec 691 *αὐτῷ στεφάνῳ* is rendered *σὺν αὐτῷ τῷ στεφάνῳ*. Of the like pattern are these—Av 1225 *ἐμοὶ δοκεῖν*:—*ἀντὶ τοῦ ὡς γε ἐμοὶ δοκεῖ*: Ec 349 *γνώμην ἐμήν*:—*οἷον, κατὰ τὴν ἐμὴν γνώμην, καί, οἴησιν*: V 983 *γνώμην ἐμήν*:—*ἀντὶ τοῦ κατὰ γνώμην ἐμήν*: Ec 1111 *πρόφασιν*:—*διὰ τὴν αἰτίαν, καί, πρόφασιν*: R 1096 *ταῖσι πλατείαις*:—*ταῖς πλατείαις χερσὶ δηλονότι* (where *δηλονότι* is used exceptionally as at R 1119).

Some of these notes, however, may be notes on enallage. See Note A 11.

CHAPTER VII

EXEGESIS BY METAPHRASES AND BY AMPLIFICATION

> No argument like matter of fact is ;
> And we are best of all led to
> Men's principles by what they do.—Samuel Butler.

It is known that Aristarchus[1] was accustomed to render the lines of Homer into prose of his own time. In this there can be no doubt he simply did what had been done in schools for generations—"versus primo solvere, mox mutatis verbis interpretari, tum paraphrasi audacius vertere, qua et breviare quaedam et exornare salvo modo poetae sensu permittitur."[2] It needed no Aristarchus to set this fashion, which arises naturally in the interpretation of the ancients. The marvel is not that such a thing was done but that the renderings should so often have been held deserving of preservation. It is profitable to try and reproduce adequately in familiar words and idioms thoughts that have been well expressed in language of a bygone age: but the virtue is in the process, not in the result. No rendering ought to be regarded as final, nor can any be final. Translation should be dispensed with if the learner imagines that memory or a notebook may be trusted to recall a rendering that for the moment may have seemed adequate. An ideal translation is unattainable, but if there is one way rather than another by which the ideal cannot even be approached, that way is to record any rendering which appears to be excellent, when in truth it is a makeshift, which can only be bettered, if first forgotten.

---

[1] See Lehrs de Arist Stud Hom pp. 44 153 ; A. Ludwich's Aristarch's Homerische Textkritik ii. pp. 484 ff ; Blass in Müller's Handb. i. p. 131 ; Valckenaer Opusc ii. 115 ff.

[2] Quint. 1 9 2.

Of all the classes of scholia to Aristophanes none conveys a more unfavourable impression of the aims, the intelligence, the knowledge, of the commentators than the metaphrases. For the most part they are as maladroit as a schoolboy's CONSTRUES. There is a pinch of malice, no doubt, but there is also more than a grain of truth in what Sextus Empiricus says of commentators' Greek—"We see men who can hardly put two words together with propriety prepared to criticise the great masters of clear and correct expression."[3]

That this order of adscript derives in the main from the practice of translating in schools the works of the ancients any one may prove for himself by piecing together a continuous paraphrase from the isolated renderings. Here, for example, is the beginning of the Plutus in a paraphrase concocted from the scholia preserved in various manuscripts as these are printed by Dübner:—

ὡς ἀργαλέον πρᾶγμ' ἐστίν, ὦ Ζεῦ καὶ θεοί,
δοῦλον γενέσθαι παραφρονοῦντος δεσπότου.
ἦν γὰρ τὰ βέλτισθ' ὁ θεράπων λέξας τύχῃ,
δόξῃ δὲ μὴ δρᾶν ταῦτα τῷ κεκτημένῳ,
μετέχειν ἀνάγκη τὸν θεράποντα τῶν κακῶν.
τοῦ σώματος γὰρ οὐκ ἐᾷ τὸν κύριον
κρατεῖν ὁ δαίμων, ἀλλὰ τὸν ἐωνημένον.
καὶ ταῦτα μὲν δὴ ταῦτα· τῷ δὲ Λοξίᾳ
ὃς θεσπιῳδεῖ τρίποδος ἐκ χρυσηλάτου κτέ:—

ὡς χαλεπὸν πρᾶγμά ἐστιν, ὦ Ζεῦ καὶ θεοί, δοῦλον γενέσθαι δεσπότου οὐκ εἰδότος τί δεῖ ποιεῖν· ἐὰν γὰρ τὰ βέλτιστα ὁ θεράπων λέξῃ, δόξῃ δὲ μὴ δρᾶν ὅμοια τῷ κεκτημένῳ, μετέχειν ἀνάγκη τὸν θεράποντα τῶν ἀφροσυνῶν ὧν ὁ δεσπότης ἔχει· αὐτὸν γὰρ ἑαυτὸν οὐκ ἐᾷ κρατεῖν ἡ τύχη, ἀλλὰ τὸν ὠνησάμενον. καὶ ταῦτα μὲν δὴ τοῦτον ἔχει τὸν τρόπον· τῷ δὲ Ἀπόλλωνι ὃς μαντεύεται ἐκ τρίποδος πεποιημένου ἐκ χρυσοῦ κτέ.

Almost everywhere in some at least of the commentaries this may be done:—

[3] 620 29=237 *ὅταν βλέπωμεν τοὺς μηδὲ δύο σχεδὸν ῥήματα δεξιῶς εἴρειν δυναμένους γραμματικοὺς θέλοντας ἕκαστον τῶν μέγα δυνηθέντων ἐν εὐφραδείᾳ καὶ ἑλληνισμῷ παλαιῶν, καθάπερ Θουκυδίδην Πλάτωνα Δημοσθένην ὡς βάρβαρον ἐλέγχειν.*

N 135 *ἀμαθής γε νὴ Δί' ὅστις οὑτωσὶ σφόδρα*
ἀπερι|μερίμνως τὴν θύραν λελάκτικας
καὶ φροντίδ' ἐξήμβλωκας ἐξηυρημένην.
σύγγνωθί μοι· τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν.
ἀλλ' εἰπέ μοι τὸ πρᾶγμα τοὐξημβλωμένου.
ἀλλ' οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν:—

ἀμαθής γε νὴ Δία ὅστις οὑτωσὶ σφόδρα ἀμαθῶς, καί, ἀπείρως, καί, ἀνεπιστημόνως τὴν θύραν λελάκτικας καὶ σκέψιν ἀτελῆ ἐποίησας ἐπινενοημένην. σύγγνωθί μοι ὅτι ἄγροικός εἰμι. ἀλλ' εἰπέ μοι τὸ πρᾶγμα τὸ παραπολωλός, καί, διεφθαρμένον. ἀλλ' οὐ πρέπον λέγειν εἰ μὴ μόνον τοῖς μαθηταῖς.

There are also a few places in which the ravennas furnishes renderings of several lines together:—

Pa 734
χρῆν μὲν τύπτειν τοὺς ῥαβδούχους εἴ τις κωμῳδοποιητὴς
αὐτὸν ἐπῄνει πρὸς τὸ θέατρον παραβὰς ἐν τοῖς ἀναπαίστοις·
εἰ δ' οὖν εἰκός τινα τιμῆσαι, θύγατερ Διός, ὅστις ἄριστος
κωμῳδοδιδάσκαλος ἀνθρώπων καὶ κλεινότατος γεγένηται,
ἄξιος εἶναί φησ' εὐλογίας μεγάλης ὁ διδάσκαλος ἡμῶν:—

ἐχρῆν μὲν εἴ τις κωμῳδοποιητὴς ἐπῄνει ἑαυτὸν παραβάσει χρώμενος τοὺς ῥαβδούχους ἐκείνου τύπτειν αὐτὸν ὡς ἀπρεπές τι μεταχειριζόμενον· εἰ δὲ πρέπον ἐστί, Μοῦσα, τινὰ ἑαυτὸν ἐπαινέσαι, φησὶν ὁ διδάσκαλος ἡμῶν, τουτέστιν ὁ Ἀριστοφάνης, ἄξιος εἶναι πολλῆς τιμῆς ὅστις, Ἀριστοφάνης, ἄριστος γεγένηται.

Ac 984 *πολλὰ προκαλουμένου*
"πῖνε κατάκεισο λαβὲ τήνδε φιλοτησίαν"
τὰς χάρακας ἧπτε πολὺ μᾶλλον ἐν τῷ πυρί,
ἐξέχει θ' ἡμῶν βίᾳ τὸν οἶνον ἐκ τῶν ἀμπέλων:—

ἐν τῷ πίνειν πολλὰ ἐμοῦ προκαλουμένου αὐτὸν καὶ λέγοντος "πῖνε κἀνάκεισο ἥσυχος" οὐκ ἠνέσχετο ἀλλὰ μᾶλλον τὰ πράγματα συνέτριψεν καὶ ἠφάνιζε τὰς χάρακας καὶ τὸν οἶνον ἐκ τῶν ἀμπέλων.[4]

[4] There is, however, nothing of this kind in the Aristophanes scholia at all analogous to the screeds of metaphrasing to be found in some commentaries on tragedies. The commentary to Soph. Trach consists largely in metaphrase. It is complete for many lines together, e.g. 104–120: 548–554: 721–733: 821–863: 947–961: 1064–1069:

It is ordinarily quite easy to see why a metaphrase[5] exists. It is there to make sure that a TROPE or FIGURE of some sort be understood by the schoolboys or that no mistake be made by them respecting the subject or the object of a verb, the person or thing meant by a pronoun and so on. SYNECDOCHE is accountable for an enormous number, and so is AMBIGUITY in its manifold shapes. Nothing is left to the intelligence; everything is made explicit by tedious amplification.

The most elementary kind of metaphrasing, that by word for word construing, is unrepresented in the ravennas except for two instances in the commentary to the Clouds,[6] but all other sorts are rife. They are for the most part written just as they would be printed in a modern edition without any introductory formula, e.g. *οὐ ξυνίεις* :—*οὐ νοεῖς*. When they are introduced, the commonest formula by far is *ἀντὶ τοῦ*, sometimes *ἀντί* alone,[7] e.g. *τὰ θεῖα μὴ φαύλως φέρε* :—*ἀντὶ τοῦ μὴ ἀηδίζου ἐπὶ τῷ χρησμῷ* : *ὡς* :—*ἀντί*, *πρός*.

Next in order of frequency comes *φησί* or *φασί*,[8] with or

---

1174–1180 : 1213–1217. By the commentators to Eur. Hec and Or the choruses are normally translated, and a large portion of the senarii is translated also. Metaphrase is a very notable feature in some of the commentaries to Aeschylus, most notable in the worst.

[5] This term is perhaps the least objectionable whereby to designate the class of comments treated of in this chapter. Neither translation nor rendering is wide enough, and paraphrase has acquired in English a connotation which disqualifies it as a title for many of the annotations. Metaphrase conveniently describes not only the renderings of single words but also the amplified translations of phrases and sentences, and even the paraphrases of whole passages and the notes in which the general sense of a score or so of verses is summed up in a few words introduced according to the various fashions of the sundry commentators by *τὸ δὲ ὅλον*, *ὁ δὲ λόγος*, *ὁ δὲ πᾶς λόγος*, *ὁ δὲ νοῦς ὅλος*, *τὸ δὲ ὅλον χωρίον*, *ὁ δὲ νοῦς τοιοῦτός ἐστι* (*τοῦ ῥητοῦ*), and the like. By the Greeks themselves *μεταφράζειν* was used just as I desire to use "metaphrase," "to say the same thing in another way"; see e.g. Timaeus in his dedication to Gentianus: and sch. Soph. Phil 1081. Only a few kinds of words were *ἀμετάφραστα*, and for these in scholia there are no metaphrases—Phot. s.v. *πυππάξ* :—*ἐπίφθεγμα σχετλιασμοῦ, ὡς πένθους, ἀμετάφραστον*.

[6] N 163 *κοῖλον πρὸς στενῷ προσκείμενον* :—*κοῖλον, τὸν πρωκτόν, πρὸς στενῷ δέ, τῷ ἑντέρῳ, προσκείμενον* : 1299 *ᾄξεις, καί, ὁρμήσεις σεαυτόν, ἐντεῦθεν, ἐπεὶ ἑλῶ σε* (*ὅπερ ἐστίν, ἐλάσω σε*), *καί, διώξω κτέ*. For other examples see sch. Eur. Hec 4 : 16 : 518 : 550 : Phoen 793. They are there normally introduced by *ἡ δὲ σύνταξις οὕτως* or the like.

[7] Notwithstanding the ease with which one mode of writing *ἀντὶ τοῦ* lends itself to confusion with *ἀντί* there can be no question of the correctness of *ἀντί* by itself in certain commentaries. The commentator upon Soph. Phil, for example, uses it normally, and his mate upon the Trach frequently.

[8] The following table gives approximately for the ravennas the percentage of metaphrases (1) unintroduced, (2) introduced by *ἀντὶ* (*τοῦ*), (3) introduced by *φησί* or a phrase containing *φησί*, (4) introduced in other ways.

	unintroduced.	*ἀντὶ* (*τοῦ*).	*φησί*, *φασί*.	other modes.
Pl	60	20	10	10
N	67	16	5	12
R	56	21	6	17
Av	51	27	8	14
Eq	78	11	5	6

without other words in conjunction with it. Occasionally the subject of this verb is expressed, and these instances prove what might be taken for granted, that the subject to be supplied is normally the person supposed to speak the words metaphrased—T 1031 *οὐδ' ὑφ' ἡλίκων νεανίδων ψηφοθήκην ἔστηκ' ἔχουσα* :—*οὐ δικάζω, φησὶν* **ὁ γέρων.** In the case of words spoken by the chorus the plural *φασί* tells the same tale, whether the subject is expressed or no—Pl 637 *λέγεις μοι χαράν, λέγεις μοι βοάν* :—*ἀπαγγέλλεις μοι, φασί,*[9] *χαρᾶς ἄξιον ὥστε καὶ βοᾶν τῇ χαρᾷ νικώμενον.* This, however, is rare, the rule being that here also the singular is used with the implied subject *ὁ χορός*. Once and again the *φησί* is followed by an infinitive, so producing a very free metaphrase—N 112 (*εἶναι παρ' αὐτοῖς φασιν*) *ἄμφω τὼ λόγω* :—*δικῶς ἔκλινε· φησὶ δὲ τοὺς περὶ Σωκράτην ἱκανοὺς εἶναι ἀμφοτέρους τοὺς λόγους ἐκπαιδεύειν.*

It has been said that the *φησί* has sometimes other words with it. There are instances of *φησὶν οὖν, . . . οὖν φησίν, φησὶν ὅτι, τοῦτό φησιν ὅτι, τοῦτο οὖν φησιν ὅτι, φησὶ γάρ.* In respect more particularly to such of these formulae as contain *οὖν* my text of the scholia, as in much else, does not satisfy me now. I have far too often presumed that the notes were not meant for boys. Hence many marks of excision and many lemmata needlessly inserted. Some of these marks of excision concern metaphrases introduced by *φησὶν οὖν* and the like. These ought to have been left as complementary to some other metaphrase or to some explanatory note.[10]

Among the less ordinary formulae are those containing *λέγει* (*λέγουσι*). Here, too, the subject when not expressed must be held to be the speaker of the words in the text—Ac 896

	unintroduced.	*ἀντὶ (τοῦ).*	*φησί, φασί.*	other modes.
Pa	54	27	8	11
L	69	15	2	14
Ac	57	18	4	21
V	65	16	5	14
T	70	15	5	10
Ec	72	14	2	12

For Eq and V these results are necessarily untrustworthy.

[9] The venetus, however, has here *φησί*, and of course written in contraction the singular and the plural are easily confused; but to write *φησί* for *φασί* here was natural. It is less easy to explain *φασί* if it be not original. See on Pa 527, p. 327 supra note 46. At Av 1073 I have ignorantly altered *πλαγιάζονται* to *πλαγιάζεται*.

[10] In the commentator upon Av *οὖν* alone may so stand—Av 1346 *ποίων νομῶν* :—*γῦπες γὰρ καὶ κόρακες περὶ νεκροὺς νέμονται, οἱ δὲ λάροι τὴν θάλατταν· ποίας οὖν νομῆς τῶν πλησίον ἐπιθυμεῖς* ; : 1361 *ὥσπερ ὄρνιν ὀρφανόν* : — *ὡς μὴ ἔχοντα πατέρα· θάρρει οὖν· οὐ γὰρ θρέψεις τὸν πατέρα* : 1657 *ὁ νόμος αὐτόν* :—*νόμος ἦν ἀττικοῖς τοῖς νόθοις μέχρι τῶν καταλιμπάνειν· ἦν οὖν ἐμοὶ μὲν τὰ χρήματα ἐάσῃ, ἐκείνοις δὲ τὴν ἀρχήν* : so 1405 : cp. R 1004 : 1532.

ἀγορᾶς τέλος κτέ:—*ἔθος ἦν τὸ παλαιὸν ὡς . . . λέγει οὖν* **ὁ Δικαιόπολις** *ὅτι τέλος λαμβάνω ταύτην ὑπὲρ ὧν ἐπώλησας*: R 343 *φωσφόρος ἀστήρ*:—*τὸ μυστηριακὸν πῦρ φωσφόρον* λέγουσι (i.e. *οἱ ἐκ τοῦ χοροῦ*). This last instance is a mode of metaphrasing convenient to *λέγειν*, but awkward with *φάναι*: and in connexion with it uncertainty occasionally arises.

In commenting upon *γλῶσσαι* and *λέξεις* the subject of a *λέγει* may be the author who uses the *γλῶσσα* or the *λέξις*—N 240 *χρηστῶν*:—*ὅτι χρήστας* **ὁ Ἀριστοφάνης** *τοὺς δανειστὰς λέγει· ἡ μὲν γὰρ συνήθεια τοὺς χρεωφειλέτας χρήστας λέγει, Ἀθηναῖοι δὲ* (like Aristophanes) *τοὺς δανειστὰς χρήστας λέγουσι*. Again, it is probable that *λέγει* may be used just like *σημαίνει* or *δηλοῖ* with the *γλῶσσα* or *λέξις* itself for subject and the explanation for object.[11] Accordingly, at times there is a measure of uncertainty as to the subject to be supplied to *λέγει* when *γλῶσσαι* or *λέξεις* are metaphrased. For example at Av 1717

θυμιαμάτων δ'
αὖραι διαψαίρουσι πλεκτάνην καπνοῦ

there is the note—*πλεκτάνην*:—*τὴν εἴλησιν· αἱ δὲ αὖραι*

[11] There are few certain instances seeing (1) that there is often a variant *λέγεται* or *λέγουσι*, or an alternative reading with no verb at all, and (2) that it is frequently uncertain whether an annotator or even a lexicographer does not after all mean his reader to supply the name of the dramatic speaker or of the author or some quasi-personal subject like *ἡ κωμῳδία*, *τὸ λεξικόν*. At Pl 165 where the ravennas has *λωποδυτεῖ*:—*τὰ ἱμάτια συλᾷ· λῶπος γὰρ ἱμάτιον λέγει*: the venetus omits the *λέγει*: at N 262 . . . *λέγει δὲ παιπάλη τὸ λεπτότατον τοῦ ἀλεύρου*: the Aldine gives *λέγεται* (the words are wanting in ven): at N 387 the ravennas has *κορκορυγεῖν λέγει τὸ λαλεῖν τὴν γαστέρα*, but Suidas is said to give *λέγουσι* and the Aldine has *ἐστι*, but the venetus would seem to show that the unexpressed subject for *λέγει* is *ὁ Σωκράτης*, for after *γαστέρα* it adds: *μόνον δὲ ἐμιμήσατο τῇ φωνῇ τοῦ ἐντέρου τὸν ἦχον*: at Pl 1082 *διεσπλεκωμένη*:—. . . *τὸ δὲ σπλέκωμα ἐπὶ τῆς συνουσίας τάττουσι· τὸν ἦχον δὲ λέγει τὸν γινόμενον ἐν τῇ συνουσίᾳ*: ven has *σπλεκοῦν γὰρ τὸ συνουσιάζειν παρὰ τὸ πλέκεσθαι· σπλέκωμα γὰρ ὁ ἦχος τῆς συνουσίας*. Lexica, as usual, are misleading. Phot. s.v. *λίθων ποτίμων*:—*μήποτε τῶν πώρων λέγει οἱ πίνοντες τὸ ὕδωρ ἰσχυρότεροι γίνονται κτέ*. The subject of *λέγει* before this annotation was transferred from Pl. Legg 12 947 D was naturally *ὁ Πλάτων*. This is almost normal in Photius, so *δηλοῖ* s.vv. *νυκτερίδος αἶνος*: *τίθησι* s.v. *φιτῦσαι*: *λέγει* again s.vv. *τεταμένον φῶς κτέ*. In a special lexicon like that of Timaeus the *ὁ Πλάτων* is more easily supplied, e.g. s.v. *Πεττεία*:—*ἡ διὰ ψήφων παιδιά· ἔστι δὲ καὶ ὅτε γεωμετρίαν λέγει* viz. Phaedr 274 C. Later annotators may have been misled by the Lexica. In any case it seems probable that they could use *λέγει* just like *δηλοῖ* and *σημαίνει*. If the text is sound, there is an instance of *λέγει* so used in Demetr. *περὶ ἑρμ.* 94 *ποιεῖ δὲ* (sc. *τὰ πεποιημένα ὀνόματα*) *μάλιστα μεγαλοπρέπειαν διὰ τὸ οἷον ψόφοις ἐοικέναι καὶ μάλιστα τῷ ξένῳ· οὐ γὰρ ὄντα ὀνόματα λέγει, ἀλλὰ τότε γινόμενα*, "they do not express, stand for, convey the meaning of, existing words, but of words made for the occasion."

διακινοῦσι τὴν πλεκτάνην τοῦ καπνοῦ τῶν θυμιαμάτων· **λέγει**[12] δὲ τὸ πνέουσι. Is the subject of λέγει the dramatic speaker (ὁ ἄγγελος) or Aristophanes or διαψαίρουσι? So at N 331 πλείστους αὗται βόσκουσι ‹σοφιστάς›: — τοὺς μετεωρολέσχας νῦν **λέγει**· καταχρηστικῶς δὲ καὶ πάντας τοὺς ἀπὸ τῶν μαθημάτων ὁρμωμένους.

With λέγει, as with φησί, there are occasional examples of an indirect form of metaphrasing—L 1148 ἀλλ' ὁ πρωκτὸς ἄφατον ὡς καλός: — ὡς πρὸς γυναῖκα· λέγει δὲ τὴν γῆν τῆς Ἀττικῆς λιπαρὰν εἶναι: Ec 547 οἶσθ' οὖν ἀπολωλεκυῖα **πυρῶν ἑκτέα** ὃν χοῆν ἔμ' ἐξ ἐκκλησίας εἰληφέναι: — τριωβόλου ἴσως ἦν· λέγει οὖν ὅτι οἴκοι μένων τὸ τριώβολον ἀπολώλεκεν (instead of ἀπολώλεκα).[13]

Now to go through the metaphrases would be to go over again the tropes and the figures,[14] and to nauseate the reader with small beer. There is, however, one feature common to a large number of these multitudinous metaphrases which still merits consideration. It constantly happens that interpretative enlargements of the text are incorporated in a metaphrase.

---

[12] If Toup's conj. of λέγει for λείπει is indeed accepted.

[13] Of the other introductory formulae there is not much to be said. They occur as follows:—

	Pl	N	R	Av	Eq	Pa	L	Ac	V	T	Ec	
τουτέστιν	0	11	2	4	2	3	7	9	0	0	1	cp. Ac 1082 ὃ δὲ θέλει εἰπεῖν τοῦτ' ἐστί.
ὅ ἐστι	0	1	3	5	0	3	0	3	1	0	1	
δηλονότι	0	7	6	3	0	0	4	5	2	1	0	
οἷον	7	9	16	11	1	3	10	13	2	3	9	
οἱονεί	0	1	0	1	0	0	0	1	1	0	0	
ὁ νοῦς	2	0	1	0	0	0	2	1	0	0	0	
ἡ ἔννοια	0	0	0	0	0	0	0	0	0	0	1	viz. Ec 2
ὁ λόγος	0	0	1	1	0	0	0	5	0	0	0	
ἤγουν	0	0	1	1	0	0	2	0	0	0	0	mostly within a metaphrase, viz. R 1383: L 996: 1000: cp. Pl 627 (8).
ἤτοι	0	0	0	0	0	1	0	1	0	0	0	viz. Pa 482: Ac 254.
καί	0	0	0	2	0	0	0	0	0	0	0	Av 732: 1489. Everywhere it is frequent in the middle of metaphrases = or.

[14] A common order of metaphrase is that which gives the late form for the Attic form occurring in the text—τῷ:—τίνι: ἀποδράς: — ἀντὶ τοῦ ἀποδράσας: ὠδί: — οὕτως: ὅτῳ: — τίνι: ἐνθένδε: — ἐντεῦθεν: or a late idiom for an early—Ac 753 οἷα ὄῃ: —ἀντὶ τοῦ τοιαῦτα ὄῃ. These are not worth recording.

In order the better to determinate the meaning of a passage scholiasts are accustomed to amplify it in various ways.

1. The text is left as it is, and the amplification is indicated:—

Pa 944 *σοβαρὰ θεόθεν κατέχει πολέμου μετάτροπος αὔρα*:—*κατέχει τὰ ἡμέτερα πράγματα*: Ac 344 (*ἐκσέσεισται χαμᾶζ'*):—**ἢ** *ὁ κόλπος* **ἢ** *ὁ τρίβων*: 832 (*καὶ χαῖρε πόλλ'*: *ἀλλ' ἁμὶν οὐκ ἐπιχώριον*):—*τὸ χαίρειν, διὰ τὰ κατέχοντα ἡμᾶς κακά*: R 372 (4) *ἐς τοὺς εὐάνθεις κόλπους* ‹*λειμώνων*›:—*τῶν καθ' ᾄδου*: Av 1744 (*ἄγαμαι δὲ λόγων*):—*τῶν περὶ τὸν Δία*: L 370 (*αἰρώμεθ' ἡμεῖς θοΰδατος τὴν κάλπιν*):—*ἵνα σβέσωμεν τὸ πῦρ*: R 1304 *ἐνεγκάτω τις τὸ λύριον*:—*ὥστε ψᾶλαι τὰ Εὐριπίδου*: Pl 425 *οὔκουν κλαύσεται*:—*ὡς μὴ οὖσα κατὰ φύσιν φοβερά, ἀλλὰ μάτην ἀπατῶσα ἡμᾶς*: R 960 *ἐξ ὧν γ' ἂν ἐξηλεγχόμην*:—*εἰ κακῶς ἔλεγον*: Pl 1036 *διὰ δακτυλίου μὲν οὖν ἐμέ γ' ἂν διελκύσαις*:—*οὕτω λεπτή εἰμι*: Ac 1128 *κατάχει σὺ παῖ τοὔλαιον*:—*εἰς τὸν ὀμφαλὸν τῆς ἀσπίδος, ἵνα γένηται λαμπρότερος*: L 444 *κύαθον αἰτήσεις τάχα*:—*ἵνα προσθῇς ταῖς γνάθοις· οὕτως ὑποπιασθήσῃ ὑφ' ἡμῶν*: L 841 *πλὴν ὧν σύνοιδεν ἡ κύλιξ*:—*εἰς ἣν ὠμόσαμεν*: Ac 512 *κἀμοὶ γάρ ἐστ' ἀμπέλια διακεκομμένα*:—*ὡς καὶ αὐτοῖς τοῖς Ἀχαρνεῦσιν*: R 142 *Θησεὺς ἤγαγεν*:—*ὅτε κατῆλθε μετὰ Πειρίθου*: Pl 101 *ἀλλὰ πολλῷ μᾶλλον*:—*ἐπειδὴ Πλοῦτος εἶ*.[15]

2. The text is written out anew with the amplification or amplifications, the interpretation or interpretations incorporated:—

R 962 *ἀπὸ τοῦ φρονεῖν ἀποσπάσας*:—*ἀπὸ τοῦ φρονεῖν, καί,* **συνιέναι τὸ λεγόμενον,** *ἀποσπάσας* **αὐτούς**: R 1001 *ἄξεις*:—**ἐπάξεις τὸν λόγον κατ' αὐτοῦ**: Pa 418 *καὶ σοὶ τὰ . . Παναθήναι' ἄξομεν*:—‹*σοί, φησίν, ἄξομεν τὰ Παναθήναια* ven› **καὶ οὐ τῇ Ἀθηνᾷ, ἐὰν τῆς εἰρήνης τύχωμεν διὰ σοῦ**: L 501 *κεἰ μὴ δέομαι*:—*καὶ εἰ μὴ δέομαι* **σωθῆναι**: Pl 306 *μιμήσομαι . . . τρόπους*:—**τοὺς τῆς Κίρκης** *τρόπους, φησί, μιμήσομαι*: Pl 647 *ποῦ 'στίν*; :—*ἀντὶ τοῦ ποῦ ἐστι* **τὰ ἀγαθά**;: N 1440 *ἀπὸ γὰρ ὀλοῦμαι*:—**ἐὰν μὴ πρόσχω** *γάρ, ἀπολοῦμαι* **τυπτόμενος παρὰ σοῦ**: R 943 *ἀπὸ βιβλίων ἀπ' ἠθῶν*:—**οὐκ ἀπὸ πτισάνης ἀλλ'** *ἀπὸ ἠθῶν* **ἀνδρῶν καὶ** *βιβλίων.*

[15] For other instances see detached note at the end of this chapter.

3. The text is metaphrased with amplifications and explanations :—

Pl 208 *ἐὰν γένῃ ἀνὴρ πρόθυμος αὐτὸς ἐς τὰ πράγματα* :—*ἐὰν προθυμηθῇς* **καλῶς** *μετελθεῖν τὰ πράγματα* **ὥστε τοῖς μὲν δικαίοις εἶναι, τοῖς δὲ πονηροῖς μηδαμῶς** : 221 *οὐκ ἦν γε πλουτήσωσιν ἐξ ἀρχῆς πάλιν* : — *οὐκ* **ἔσονται,** *φησί,* **μοχθηροί, καί, ἐπίπονοι,** *ἅπαξ πλουτήσαντες* : 885 *ἀλλ' οὐκ ἔνεστι συκοφάντου δήγματος* :—*ἀντὶ τοῦ* **κἂν ἔχῃς φαρμακίτην δακτύλιον,** *ἀλλ' οὐ πρὸς δῆγμα συκοφάντου* **ὡς τούτων χειρόνων ὄντων καὶ θηρίων πρὸς ἃ ὁ δακτύλιος πεποίηται** : N 169 *γνώμην μεγάλην ἀφῃρέθη ὑπ' ἀσκαλαβώτου*:—*γνώμης μεγάλης ἀπεστερήθη* **ἐμποδισθεὶς** *ὑπ' ἀσκαλαβώτου* **ὁ Σωκράτης** : 371 *χρῆν αἰθρίας ὕειν αὐτόν* :—**εἰ τὸ βρέχειν ἦν,** *φησίν,* **ἐν τῇ τοῦ Διὸς ἐξουσίᾳ καὶ μὴ τῶν νεφελῶν τοῦτο ἦν ἔργον,** *ἐχρῆν αὐτὸν* **καθ' ἑαυτὸν ἄνευ νεφελῶν** *ὕειν* : 879 *ἔπλαττεν οἰκίας* :—*ἀντὶ τοῦ οἰκίας ἐποίει ἀπὸ πηλοῦ* **οἷα εἰώθασιν οἱ παῖδες ποιεῖν** : 915 *διὰ σὲ δὲ φοιτᾶν οὐδεὶς ἐθέλει τῶν μειρακίων* :—*οὐ θέλει γάρ φησι τὰ μειράκια διὰ τὴν σὴν εὐήθειαν φοιτᾶν* **μαθησόμενα τὰ χρήσιμα μαθήματα** : R 107 *δειπνεῖν με δίδασκε* :—*τοῦτό με, φησί, δίδασκε* **καὶ μὴ κρῖνε τραγῳδίας** : 228 *εἰκότως, ὦ πολλὰ πράττων* :—*εἰκότως* **ἀλγεῖς τὸν ὄρρον**· *πολυπραγμονεῖς γάρ* : 688 (*ἀφελεῖν*) *τὰ δείματα* :—*τὰς ἀτιμίας λέγει*· *τοὺς φόβους ἀφελεῖν* **ἀπὸ τῶν εὐλαβουμένων** : 778 *κοὐκ ἐβάλλετο* ; :—**εἶτα** *οὐκ* **ἐλιθοβολεῖτο τοῦτο ποιήσας** ; : Av 213 . . . *διεροῖς δὲ διύγροις* **ἐκ τῶν δακρύων** : 1655 *ἦν ὁ πατὴρ ἐμοὶ διδῷ τὰ χρήματα νοθεῖ' ἀποθνήσκων* :—*εἰ τὰ μὲν χρήματα ἐμοὶ καταλείψει ὡς νόθῳ,* **τὴν ἀρχὴν δὲ τοῖς γνησίοις** : 1688 *ἐς καιρὸν ἆρα κατεκόπησαν οὗτοι ἐς τοὺς γάμους* :—*εὐκαίρως, φησί,* <*κατ*>*εκόπησαν* **οἱ ὄρνιθες** *οὗτοι διὰ* **τὸν ἄριστον** *τῶν* **παρόντων** *γάμων* : Pa 124 *καὶ τίς πόρος σοι τῆς ὁδοῦ γενήσεται* ; :—**ἁμηχανοῦμεν,** *φησίν,* **ἐνθυμούμενοι** *πῶς εἰς οὐρανὸν παραγενήσῃ* : 881 *ὁ φυλάξων* :—*ὁ δυνάμενος φυλάξαι* **τὴν Θεωρίαν ἕως αὐτὴν παραδῶ τῇ βουλῇ** : 986 *τούτων σὺ ποίει μηδὲν ἔθ' ἡμᾶς* :—**μὴ κατὰ ταὐτοῦ** (sic) **ὀλίγον χρόνον** *ποιήσῃς ἡμᾶς ἀπολαῦσαι σοῦ* **ἀλλ' εἰς τέλεον φανερὰν ἡμῖν σεαυτὴν ποίησον** : L 448 *τὰς στενοκωκύτους* (*τρίχας*) :—*ἐφ' αἷς στενάξεις* **τιλλομέναις** : 656 *ἆρα γρυκτόν ἐστιν ὑμῖν* ; :—*ἆρα γρῦξαι ὀφείλετε* **ἢ παρρησίαν**

ἄγειν;: 734 *ἦν τούτου δέῃ*:—*κἂν δέῃ ἀπελθεῖν, καί, χρήζῃς,* **μὴ ἀπέλθῃς**: 998 *ἄρχε Λαμπιτώ*:—*ὁ νοῦς· ἤρξατο* **τὸ κακὸν τοῦτο διδόναι ἡμῖν** *ἡ Λαμπιτώ*: Ac 8 *ἄξιον γὰρ Ἑλλάδι*:—*ἄξιον οὖν φησιν Ἑλλάδος* **τὸ καταδικασθῆναι τὸν Κλέωνα**: 31 *γράφω*:—*ζωγραφῶ* **ἐπὶ τῆς γῆς ξύων τῷ δακτύλῳ**: 35 *οὐδ' ᾔδει πρίω*:—*οὐδὲ ἐγίνωσκεν* **τὸ** *πρίω* **ῥῆμα· οὐ γὰρ ἐδεῖτο ἀγοράσαι ἔχων οἴκοι**: 408 *ἀλλ' ἐγκυκλήθητι*:—**εἰ μὴ σχολὴν ἔχεις κατελθεῖν,** *ἀλλ' ἐγκυκλήθητι, τουτέστι συστράφηθι*: 902 *ἔντ' ἐκεῖ*:—**καὶ ἄφυαι καὶ κέραμοι** *εἰσιν ἐν Βοιωτίᾳ*: 915 *τῶν περιεστώτων χάριν*:—*οἷον,* **οὐκ εἰς σὴν χάριν ἀλλὰ** *τῶν παρόντων* **ὡς φιλόπολις**: T 472 *οὐδεμί' ἔκφορος λόγου*:—*οὐδεμία ἐκφέρουσα* **τοὺς λόγους πρὸς τοὺς ἄνδρας**: Ec 498 *παραβλέπουσα θατέρῳ*:—**μὴ ἀτενίζουσα,** *φησίν,* **ἀλλὰ** *τῷ ἑτέρῳ* **ὀφθαλμῷ** *βλέπουσα*: 1024 *οὐ κύριος ὑπὲρ μέδιμνόν ἐστ' ἀνὴρ οὐδεὶς ἔτι*:— . . . *οὐκ ἔσονται οὖν φησιν οἱ ἄνδρες οὐδενὸς ὑπὲρ μέδιμνον κύριοι,* **ἐπειδὴ ἀντέστραπται ἡ πολιτεία.**

Notes of these kinds are exceedingly common in most of the annotators, though of course each commentator has favourite tricks both in indicating amplifications and in making amplified metaphrases. With all of them the rule is to identify themselves with the speaker for the time being, and to give to the words which they supply such a form that, except for the metre and for the circumstance that they are ordinarily quite unnecessary, they might become part of the text. It is very uncommon for amplifications to be so expressed as not to follow the construction of the sentence which they are meant to expound, but there are one or two instances in the commentary to the Thesmophoriazusae :—

221 *κάθιζε· φύσα τὴν γνάθον τὴν δεξιάν.*

:—*ἵνα ἀποτεταμένης αὐτῆς κάλλιον ξυρήσῃ* (not *ξυρήσω*).

258 *ἡδὶ μὲν οὖν*
κεφαλὴ περίθετος ἦν ἐγὼ νύκτωρ φορῶ.

:—*ἵνα λανθάνῃ νυκτὸς ὡς γυνὴ καὶ πάσχῃ* (not *λανθάνω . . . πάσχω*).[16]

[16] So also Pa 993 : R 652. The normal form for *ἵνα* is seen at L 370 : 444 (cited above) : 537 *κνάμους τρώγων*:—*ἵνα μὴ κοιμηθῇς· γέρων γὰρ εἶ* : Ec 843 *λαγῷ' ἀναπηγνύασι*:—*ἵνα ὀπτήσωμεν* : 936 *ὡς ἔγωγ' ἀπέρχομαι*:—*ἵνα αὐτὸν ἐρεθίσω.* Cp. Av 1402. The other instances (Pl 157 : 1166 : N 846 : Ac 1128 : T 290 : 345 : 487) having in the text the verb in the third person do not count here.

1024 *μόλις δὲ γραῖαν ἀποφυγὼν κτέ*

:—*τὴν τηρήσασαν αὐτὸν ἐν τοῖς θεσμοφορίοις* (**not** *τὴν τηρήσασαν ἐμέ*).

Here and there even the metre has not secured the text. There is the certain case at N 907 (see vol. i. p. 229 b), and another almost equally certain at Av 944 (ib. p. 508 b). It is one of the lesser charms of reading the classics to be reminded at every turn that, so long as it was written piecemeal upon papyrus, parchment, or paper, the WORD of necessity was in perpetual danger of augmentation or curtailment; but from the nature of the case there can seldom be any means for demonstrating to others that Thucydides or Plato or Demosthenes was neither *ἀδολέσχης* nor *σχολιαστής*.[17]

[17] Sir Thomas Browne may have been familiar with scholia. He annotates his text in the old-world fashion by clauses explanatory or illustrative, which coincide with it in grammatical structure, yet could not have part in it without turning its music into a jangle and its *ἔμφασις* into *ἀδολεσχία*. This fastidiousness English has long outgrown, just as Greek rapidly outgrew it after Chaeroneia.

LONGER NOTE TO CHAPTER VII

FURTHER EXAMPLES OF EPEXEGETIC CLAUSES WHICH DO NOT FORM PARTS OF METAPHRASES

1. GENITIVE supplied to substantive—Pl 5 *τῶν κακῶν* :—*τοῦ δεσπότου δηλονότι*: N 999 *τὴν ἡλικίαν* :—*τοῦ πατρός*: 1054 *κενὰς δὲ τὰς παλαίστρας* :—*τῶν εὐγενῶν δηλονότι*: Pa 606 *μετάσχοι (τῆς τύχης)* :—*τοῦ Φειδίου*: L 948 *μή μοι φέρε (μηδέν)* :—*τοῦ μύρου*.

2. Words idiomatically omitted supplied—L 911 *τὸ τοῦ Πανός* :—*ἱερόν*: Ac 31 *παρατίλλομαι* :—*τὰς ἐκ τῶν μυκτήρων ἢ τῶν μασχαλῶν τρίχας*: Ec 46 *τὴν Σμικυθίωνος* :—*γυναῖκα*.

3. Subject or object supplied—Pl 74 *ἐὰν βούλῃ γέ σ᾽* :—*τὸ ἀπολυθῆναι*: N 453 *χρήζουσι* :—*οἱ φιλόσοφοι*: 537 *ὡς δὲ σώφρων ἐστίν* :—*αὕτη ἡ κωμῳδία*: 1238 *ἐξ χοὰς χωρήσεται* :—*ὁ ἐγκέφαλος αὐτοῦ*: 1272 *ἐξέπεσεν* :—*τῶν χρημάτων*: R 275 *οὓς ἔλεγεν ἡμῖν* :—*ὁ Ἡρακλῆς δηλονότι*: 319 *ἔφραζε* :—*ὁ Ἡρακλῆς*: 685 *κἂν ἴσαι γένωνται* :—*αἱ ψῆφοι δηλονότι*: 767 *παραχωρεῖν* :—*τῷ εὑρισκομένῳ σοφῷ*: Av 1506 *ἀπὸ γάρ μ᾽ ὀλεῖ* :—*ὁ Ζεὺς δηλονότι*: Pa 206 *ὑμᾶς παραδόντες* :—*τῷ Πολέμῳ δηλονότι*: Ac 1039 *μεταδώσειν* :—*τῶν σπονδῶν*: 1146 *προφυλάττειν* :—*τὴν ἐμβολήν*: Ec 185 *χρωμένων* :—*ἐκκλησίαις*: 567 *φέρειν* :—*τὴν ἑαυτοῦ οὐσίαν*: 640 *ἀγνὼς ᾖ* :—*ὁ πατήρ*: 933 *δείξει* :—*ὁ Ἐπιγένης*.

4. Appositional and adjectival, etc., amplifications—Pl 36 *τρόπους* :—*τοὺς δικαίους*: 82 *ἐκεῖνος* :—*ὁ θρυλλούμενος*: 125 *τοὺς κεραυνούς* :—*τὰ μέγιστα ἀμυντήρια τοῦ Διός κτέ*: 210 *τοῦ Λυγκέως* :—*τοῦ ἀδελφοῦ Ἴδα*: 884 *τὸν δακτύλιον τονδί* :—*τὸν λεγόμενον φαρμακίστην κτέ*: N 555 *γραῦν μεθύσην* :—*τὴν δοκοῦσαν μητέρα εἶναι Ὑπερβόλου*: 1372 *ἀδελφὸς τὴν ἀδελφήν* :—*τὴν Κανάκην ὁ Μακαρεύς*: 1404 *μερίμναις* :—*ταῖς τῶν φιλοσόφων*: 1432 *Σωκράτει* :—*τῷ ἐμῷ διδασκάλῳ δηλονότι*: Av 1377 *γενεάν* :—*τὴν τῶν ὀρνίθων δηλονότι*: 1744 *λόγων* :—*τῶν περὶ τὸν Δία*: L 624 *τὰ χρήματ᾽ ἡμῶν* :—*τὰ ἐν ἀκροπόλει*: 703 *τὰ ψηφίσματα* :—*τὰ κωλύοντα*: 1138 *Περικλείδας* :—*στρατηγὸς Λακεδαιμονίων*: 1254 *Λεωνίδας* :—*στρατηγὸς Λακεδαιμονίων*: V 552 *τοῖσι ὀρνιθάκτοις* :—*τοῖς δικαστικοῖς*: 1485 *σχήματος* :—*τοῦ τραγῳδικοῦ*: T 327 *φόρμιγξ* :—*ἡ τοῦ Ἀπόλλωνος*: Ec 482 *τὸ σχῆμα* :—*τὸ ἀνδρεῖον*: 1138 *τασδὶ τὰς μείρακας* :—*τὰς τοῦ χοροῦ*.

5. Substantives supplied from context to adjectives and participles—Pl 845 *τὰ μεγάλα* :—*μυστήρια δηλονότι*: Pa 882 *ἐς μέσους* :—*τοὺς θεατάς κτέ*: Ec 627 *δημοσίοισιν* :—*τόποις*: 1035 *τῶν κηρίνων* :—*στεφάνων*.

6. Prepositional clauses—(*a*) Pl 41 *ἐξιών* :—*ἐκ τοῦ ἱεροῦ δηλονότι*: 699 *ἐπεφύσητό μου* :—*ὑπὸ τῆς ἀθάρας δηλονότι κτέ*: 1035 *κατωσέσηπας* :—

ὑπὸ γήρως καὶ χρόνου: N 549 ἔπαισ' εἰς τὴν γαστέρα:—ἐν τοῖς Ἱππεῦσιν: 726 ἀπόλωλ' ἀρτίως:—ὑπὸ τῶν κόρεων δηλονότι: κτέ: 727 οὐ μαλθακιστέον:—πρὸς τὰ τῶν κόρεων δήγματα: 1389 πνιγόμενος:—ὑπὸ τῶν πλυγῶν: 1504 ἀποπνιγήσομαι:—ὑπὸ τοῦ καπνοῦ δηλονότι: R 402 συμπρόπεμπέ με:—ἀπὸ ἄστεως μέχρι Ἐλευσῖνος: 652 βαδιστέον:—ἐπὶ τὸν ἕτερον κτέ: Av 562 ὡς ὀρνίθων κτέ:—πρὸ τῶν θεῶν: 1603 ψηφίζομαι:—εἰς ἄριστον καὶ διαλλαγάς: Pa 836 ἦλθ' εὐθέως:—εἰς τὸν οὐρανόν· ἀπέθανε γάρ: L 876 ἐπιτετριμμένος:—ὑπὸ τοῦ ἔρωτος δηλονότι: 900 ἢν μὴ διαλλαχθῆτέ γ':—πρὸς Λάκωνας: 1113 ὀργῶντας:—πρὸς εἰρήνην: T 359 νεμομένους:—ὑφ' ἡμῶν: 445 ἃ δ' ἐγὼ πέπονθα:—ὑπὸ Εὐριπίδου: 882 ναυτιᾷς:—ἐκ τῆς θαλάσσης: Ec 416 ἥλιος τραπῇ:—εἰς χειμερινὴν τροπήν: 865 καλούμεθ':—εἰς δικαστήριον.

Cp. the rare forms—T 812 ἐς πόλιν ἔλθοι:—λέγει ἀπὸ συμμάχων ἢ στρατείας: Ec 265 αἴρειν τὰ σκέλη:—ἐν τῇ συνουσίᾳ λέγει: 958 διακναίσας:—ὑπὸ τοῦ ἔρωτος, φησί: N 988 ὥστε μ' ἀπάγχεσθαι:— . . . διὰ δὲ τὸ ἀπρεπές, φησί: R 360 κερδῶν ἰδίων:—ἤγουν, πρὸ τῶν τῆς πόλεως: R 202 πρὸς τὰ ῥεύματα τὸ ἀντιβάς.

(β) Pl 654 ἀθλιώτατον:—διὰ τὴν τῶν ὀφθαλμῶν κάκωσιν: N 1179 ἀπώλειας:—διὰ τὰ χρέα: Pa 747 (μῶν ὑστριχὶς εἰσέβαλέν σοι) ἐς τὰς πλευράς:—διὰ τὸ πλῆθος τῶν πλυγῶν: L 811 ἣν Ἐρινύος ἀπορρώξ:—διὰ τὴν μισανθρωπίαν: Ec 50 (ἔχουσαν ἐν τῇ δεξιᾷ) τὴν λαμπάδα:—διὰ τὸ νύκτα εἶναι: 204 ὡς ξυνετὸς ἀνήρ: νῦν καλῶς ἐπῄνεσας:—διὰ τὸ ἀνήρ.

Av 1310 ἐμπίπλη πτερῶν:—εἰς τὸ χορηγεῖν τοῖς βουλομένοις ὀρνιθωθῆναι: L 531 κάλυμμα φορούσῃ:—εἰς τὸ σιωπῆσαι: 600 σορὸν ὠνήσει:—εἰς τὸ ὑποδέξασθαί σου τὸ σῶμα: Ac 1105 καλόν γε καὶ λευκὸν τὸ τῆς στρούθου πτερόν:—εἰς ‹τὸ› τὴν περικεφαλαίαν ποιεῖν (?): V 1041 ἀντωμοσίας καὶ προσκλήσεις καὶ μαρτυρίας συνεκόλλων:—ἐπὶ τῷ προσκαλεῖσθαι εἰς δίκας: Ec 224 ἐπιτρίβουσιν:— . . . ἢ (2) ἐν τῷ μηδὲν πράττειν.

7. ὥστε with infinitive—Pl 1159 ἤδη βλέπει:—ὥστε μὴ δεῖσθαι ἡγεμόνος καὶ ὁδηγοῦ: Av 175 περιάγε τὸν τρίχηλον:—ὥστε καὶ τὰ ἐν κύκλῳ ἰδεῖν: 724 . . . :—ὥστε χρῆσθαι ἡμῖν εἰς μουσικήν: Ac 1115 ἐπιτρέψαι Λαμάχῳ:—ὥστε κρῖναι: cp. 1121: Ec 64 ἐχραινόμην ἑστῶσα πρὸς τὸν ἥλιον:—ὥστε μέλαινα γενέσθαι ὡς ἀνήρ: 831 φυλάξομαι:—ὥστε ἐπιμέλειαν ἡμῶν ποιεῖσθαι. And in the same sense—Pa 21 πόθεν ἂν πριαίμην ῥῖνα μὴ τετρημένην:—διὰ τὸ μὴ ὀσφραίνεσθαι κόπρου.

8. A participle agreeing with subject or object—Pl 23 ἵνα μᾶλλον ἀλγῇς:—δεχόμενος τὰς τῶν πλυγῶν καταγωγάς: N 63 ἡ μὲν γὰρ ἵππον προσετίθει πρὸς τοὔνομα:—μέγα φρονοῦσα ἐπὶ τῷ προγόνῳ Μεγακλεῖ τῷ νικήσαντι τρὶς Ὀλύμπια καὶ δι' ἱπποτροφίαν κατελθόντι: 267 μὴ καταβρεχθῶ:—τῇ χιόνι παττόμενος, ἐὰν αἱ νεφέλαι διέλθωσιν: R 980 νῦν γοῦν Ἀθηναίων ἅπας τις κτέ:—ἐκ τῆς λεπτολογίας Εὐριπίδου μεμαθηκὼς καὶ πεπαιδευμένος: Pa 237 τὰς γνάθους ἀλγήσετε:—ἢ (1) τριβόμενοι ἐν τῇ θυείᾳ, ἢ (2) τὸν μυττωτὸν ἀσθίοντες ὃν τρίβειν παρασκευάζεται ὁ Πόλεμος: L 1222 κωκύσεσθε τὰς τρίχας: — . . . ἢ (2) τὰς τρίχας καιομένας: T 259 καπιτηδεία πάνυ:—πάντα ἔχουσα τὰ τοιαῦτα ἐν ἑαυτῇ: 486 κεδρίδων ἄνηθον σφάκον:—ὡς ἐπιτήδεια παῦσαι στρόφον: 536 εἰ μὲν οὖν τίς ἐστιν:—συντιμωρεῖσθαι αὐτὸν βουλόμενος κτέ: Ec 224 ἐπιτρίβουσιν:—μοιχεύουσαι κτέ: 562 μηδαμῶς πρὸς τῶν θεῶν τοῦτο ποιήσῃς:—διοικοῦσα

μετὰ τῶν ἄλλων γυναικῶν: 740 σὺ δὲ δεῦρ' ἡ κιθαρῳδὸς ἔξιθι πολλάκις ἀναστήσασά μ' :—ἀλήθουσα.

9. Genitive absolute—Pa 413 ἵνα τὰς τελετὰς αὐτοὶ λάβοιεν τῶν θεῶν :—ἡμῶν τῶν ἀπολομένων καὶ τῶν βαρβάρων αὐτοῖς θυόντων: cp. N 920.

10. ἐπεί or ἐπειδή clause—Pl 425 οὔκουν κλαύσεται;:—ἐπειδὴ παρὰ σχῆμα ἦλθεν κτέ: 1185 οὔκουν τὰ νομιζόμενά συ τούτων λαμβάνεις:—ἐπειδὴ νόμος ἐστὶ τὰ ὑπολειπόμενα τῆς θυσίας τὸν ἱερέα λαμβάνειν: Pa 454 ἄφελε τὸ παίειν:—ἐπεὶ ἐν τῷ παιὼν ἔγκειται τὸ παίειν: L 911 τὸ τοῦ Πανὸς καλόν :—ἐπεὶ ἐρωτικὸς ὁ Πάν: Ec 382 αἰσχύνομαι . . . οὐδὲν ἄλλο μᾶλλον ἢ τὸν θύλακον:—τῶν ἀλφίτων ἐπεὶ κενός ἐστιν: 1042 τὴν γῆν ἅπασαν Οἰδιποδῶν ἐμπλήσετε:—ἐπειδὴ ὁ Οἰδίπους μητέρα ἐγάμησεν: 1086 ἕλκοντε τοὺς πλωτῆρας ἂν ἀπεκναίετε:—ἐπειδὴ οἱ πορθμεῖς τοὺς παριόντας ἀναγκάζουσιν εἰς τὰ ἴδια πλοῖα ἐμβαίνειν.

11. ὅτι clause—L 38 ὑπονόησόν σύ μοι:—ὅτι ἀπολοῦνται δηλονότι: 755 ὥσπερ αἱ περιστεραί:—ὅτι ἐν κοιλώμασι τίκτουσιν: Ac 53 ἐφόδι' οὐκ ἔχω:—ὅτι ἐκ τοῦ πολέμου πένης εἰμί· διὸ εἰρήνης ἐπιθυμῶ: V 38 ὄζει τοὐνύπνιον βύρσης:—ὅτι βυρσοπώλης ὁ Κλέων: Ec 208 τὸ δὲ κοινὸν ὥσπερ Αἴσιμος κυλίνδεται:—ὅτι τὸ κοινὸν ἀμελεῖτε, σκοπεῖσθε δὲ τί κερδανεῖτε: 595 κατέδει πέλεθον:—ὅτι ὑπεκρούσω καὶ ἠρώτησας: 926 καινόν γ', ὦ σαπρά:—ὅτι οὐκ ἐπ' ἐκφοράν.

12. γάρ clause—Pl 183 κρατοῦσι γοῦν ἐν τοῖς πολέμοις:—χρήμασι γὰρ ἐπισπῶνται συμμάχους καὶ περιγίνονται: 204 εἰσδὺς γάρ ποτε οὐκ εἶχεν ἐς τὴν οἰκίαν οὐδὲν λαβεῖν:—περὶ πολλοῦ γὰρ ποιοῦνται τῶν οἰκιῶν τὴν ἀσφάλειαν οἱ πλούσιοι: 213 εἶπέ μοι ὁ Φοῖβος . . πυθικὴν σείσας δάφνην:—οὕτω γὰρ μαντεύεται: 247 χαίρω τε γὰρ φειδόμενος ὡς οὐδεὶς ἀνὴρ πάλιν τ' ἀναλῶν ἡνίκ' ἂν τούτου δέῃ:—ἀρετῆς γάρ ἐστι τὸ τῷ δέοντι καιρῷ ἁρμοζόμενον καὶ φείδεσθαι καὶ δαπανᾶν: 423 ἴσως Ἐρινύς ἐστιν ἐκ τραγῳδίας:—τὰ γὰρ ἀποτροπαῖα τῶν φαντασμάτων τραγῳδοῖς μᾶλλον ἁρμόττει: also 528: 560: 590: N 165 σάλπιγξ ὁ πρωκτός ἐστιν ἄρα τῶν ἐμπίδων:—τοιαύτη γὰρ ἡ σάλπιγξ, κατὰ τὸ ἄνω στενή, καὶ πρὸς τὸ ἄκρον κοίλη: 1006 στεφανωσάμενος καλάμῳ λευκῷ:—λιτὸς γὰρ καὶ ἀπερίεργος ὁ τοιοῦτος στέφανος: 1417 δὶς παῖδες οἱ γέροντες:—παῖδες γὰρ ὄντες ἄφρονες ἦσαν, ὑπεργηράσκοντες δὲ πάλιν ληροῦσι καὶ παιδίων φρένας ἔχουσι: R 126 εὐθὺς γὰρ ἀποπήγνυσι τἀντικνήμια:—ἀπὸ τῶν ποδῶν γὰρ ὁ θάνατος ἄρχεται, πρῶτον αὐτὰ καταψύχων: 628 ὅπως ἐρεῖς ἐνταῦθα μηδὲν ψεῦδος:—ὁ γὰρ τόπος οὐ δέχεται ψεῦδος ὅπου πᾶσα κρίσις: 810 εἶτα τῷ σῷ δεσπότῃ ἐπέτρεψαν:—αὐτοῦ γὰρ ὁ ἀγών: 1260 καὶ δέδοιχ' ὑπὲρ αὐτοῦ:—ὁ γὰρ Εὐριπίδης ἔρχεται ἐπὶ τὰ μέλη αὐτοῦ: L 1089 πρὸς ὄρθρον σπασμὸς ὑμᾶς λαμβάνει:—οἱ γὰρ σπασμὸν ἔχοντες περὶ τὸν ὄρθρον αἴσθονται σφόδρα: 1152 πολλοὺς μὲν ἄνδρας Θετταλῶν ἀπώλεσεν:—καὶ γὰρ τῶν Θετταλῶν οἱ πλεῖστοι ἐβοήθουν Ἱππίᾳ: T 738 κακὸν δὲ καὶ σκευαρίοις καὶ τῇ κρόκῃ:—ἅπαντα γὰρ ἕνεκα τοῦ πιεῖν ἐνέχυρα τίθεται καὶ πιπράσκεται: 977 Ἑρμῆν τε νόμιον ἄντομαι:—ἔφορος γὰρ τῶν θρεμμάτων ὁ θεός: Ec 1092 καλῶς, ἐπειδὰν καταφάγῃς βολβῶν χύτραν:—ἐπιτήδειοι γὰρ πρὸς συνουσίαν οἱ βολβοί.

13. Protasis supplied—Pl 348 ἔνι κίνδυνος ἐν τῷ πράγματι:—ἐὰν ἀποτύχωμεν δηλονότι: 1070 μαινοίμην γὰρ ἄν:—εἰ ἡψάμην τῶν τιτθίων: N 1072 μέλλεις ἀποστερεῖσθαι:—ἐὰν σωφρονῇς: Av 1652 ἢ πῶς ἄν ποτε ἐπίκληρον εἶναι τὴν Ἀθηναίαν δοκεῖς;:—εἰ μὴ ἦν γνησιωτέρα: T 196 καὶ γὰρ ἂν μαινοίμεθ' ἄν:—ἐὰν τοῦτο ποιήσωμεν.

14. Relative clauses—N 1010 *τούτοις*:—*οἷς λέγω*: 1425 *πρὶν τὸν νόμον τεθῆναι*:—*ὃν τίθημι δηλονότι*: R 121 *ἀπὸ . . . θρανίων*:—*ἐφ' ὧν ἱστάμενοι οἱ ἀπαγχόμενοι ἀρτῶσιν ἑαυτούς, ἀπολακτίζοντες αὐτά*: Ec 14 *στοάς τε*:—*ἐν αἷς ὁ σῖτος*.

Pl 51 *ῥέπει*:—*ὥσπερ ζυγοῦ εἶπος*: 312 *ἐκ τῶν ὄρχεων κρεμῶμεν*:—. . . *ἢ* (2) *ὡς ἐκεῖνος Μελάνθιον ἐκρέμασεν*: R 1081 *μιγνυμένας τοῖσιν ἀδελφοῖς*:—*ὡς αἱ τοῦ Αἰόλου θυγατέρες*: Av 612 *νεὼς ἡμᾶς οἰκοδομεῖν δεῖ λιθίνους αὐτοῖς*:—*ὡς τοῖς θεοῖς*: L 578 *τὰς κεφαλὰς ἀποτῖλαι*:—*ὡς τὰ ἄκρα τῶν ἐρίων*: T 298 *τῷ Πλούτωνι*:—*ὡς ἀνδρὶ τῆς Περσεφόνης*: Ec 81 *βουκολεῖν*:—*ὡς τὴν Ἰὼ ὁ Ἄργος ἐν Ἰνάχῳ Σοφοκλέους*: 264 *τὰς χεῖρας αἴρειν*:—*ὥσπερ οἱ ῥήτορες κρινόμενοι*: cp. the converse:—N 72 *ὥσπερ ὁ πατήρ σου*:—*οὕτω δηλονότι*: R 64 *ἆρ' ἐκδιδάσκω τὸ σαφές*:—*οἵως ἐρῶ, ὑποβάλλων σοι τὸν ἔρωτα τοῦ ἔτνους*: Ac 372 *ἐάν τις . . . ἀνὴρ ἁλαζών*:—*οἷον οἱ ῥήτορες*.

T 409 *ἄνδρες γὰρ ἤδη παρακάθηνται πλησίον*:—*ὅτε τίκτουσιν αἱ γυναῖκες*.

15. Epexegetic infinitives—L 162 *παρέχειν χρὴ κακῶς*:—*συνουσιάζειν δηλονότι*: 227 do.

16. *ἵνα* clauses—see note 16 p. 345.

As treated already I have omitted here many others belonging to antiphrasis (pp. 270 ff supra), ellipse (pp. 317 ff), and a still larger number belonging perhaps to *ἀμφιβολία* (pp. 300 ff), but just as likely belonging here. These enlargements of the text itself show just the kind of amplifying clauses which are constantly incorporated in metaphrases of the text. Some annotators are fond of one sort, others of another; and in some commentators they are far more frequent than in any of the commentators to Aristophanes.

PART III

EXPLAINING OF UNFAMILIAR WORDS AND OF MATTERS OF FACT

CHAPTER I

THE EXPLAINING OF OBSOLETE WORDS

Phrase that time has flung away.—SAMUEL JOHNSON.

How came Lycophron to think, and Callimachus and others among the Epigoni, that the more *γλῶτται* they stuffed into their verses the finer poets they were? As presented by Dionysius Thrax the art which they professed certainly lent them no countenance. Inasmuch as it sets *γλῶτται* cheek by jowl with *ἱστορίαι*, *γραμματική* declares plainly that the poets may have had other than artistic reasons for giving them a place in their verses.

Another inference may also be drawn fairly from the juxtaposing of *γλῶττα* and *ἱστορία*. According to Dionysius the interpreter of the poets *ἀποδίδωσι γλώττας καὶ ἱστορίας, λόγον ἀποδίδωσι γλωττῶν καὶ ἱστοριῶν*, "accounts for, gives an account of obsolete words and of matters of fact." Clearly Dionysius does not mean *ἀπόδοσις* to have the sense of logical or descriptive definition, although in scholiasts there are so many explanations of obscure words in the form of definitions that some scholiasts may have conceived that definition was what *ἀπόδοσις* meant.[1]

The substantive *ἀπόδοσις* does not appear in the ravennas, but the verb *ἀποδιδόναι* is thrice found in the sense which Dionysius had in view:—

[1] Galen more than once points out that the craze for definitions, which afterwards went to such preposterous lengths and culminated in the schoolmen, was more or less of a new thing in his day, e.g. 8 764 *πλὴν γὰρ ὀλίγων ἅπαντες οἱ διδάσκοντες τὰς τέχνας ἐν τοῖς ἀχρήστοις πλεονάζουσιν, ὧν ἓν καὶ τοῦτ' ἐστίν, ὃ νῦν . . . προεχειρισάμην, ἐπινειμαμένου τοῦ τῆς φιλοριστίας νοσήματος οὐ μόνον τοὺς ἰατροὺς καὶ φιλοσόφους ἀλλὰ καὶ τοὺς ῥήτορας καὶ μουσικοὺς καὶ γραμματικούς*: ib. 698 *τὸ τῆς φιλοριστίας νόσημα· καινὴν γὰρ ἐγὼ τήνδε τὴν προσηγορίαν ἐπὶ τῷ καινῷ πράγματι τέθειμαι*. The proper way in which *γραμματικοί* should explain (*σαφηνίζειν*) obscure words he brings out excellently, ib. 715.

R 479 . . . τὸ δὲ κάλει θεὸν τινὲς ἄλλως **ἀποδεδώκασιν**, οὕτως· ἐν τοῖς Ληναϊκοῖς ἀγῶσιν κτέ: Ac 876 . . . ὁ δὲ Σύμμαχος χειμῶνα ὀρνιθίαν **ἀποδίδωσι** διὰ τὸ χειμῶνος τὰ ὄρνεα ταῦτα ἐπιφαίνεσθαι ὡς παρὰ Ἀράτῳ: T 760 ταλαντάτη Μίκκα:—ἐνταῦθα **ἀπέδωκεν** Ἀριστοφάνης τὸ ὄνομα τῆς γυναικὸς ἧς ἥρπασε τὸ παιδίον, ἤτοι τὸν ἀσκόν, ὁ κηδεστής. So ven at V 91:606.

The verb is frequently used elsewhere of giving an account of γλῶτται (λέξεις) and of ἱστορίαι.[2] But in respect to γλῶτται (λέξεις) at all events it is by no means the only word in use. Throughout the preface to his explanation of γλῶτται in Hippocrates Galen prefers ἐξηγεῖσθαι and ἐξήγησις, and in Erotian the prevailing terms are ἐξαπλοῦν and ἐξάπλωσις.[3] Occasionally ἑρμηνεύειν[4] is found and even ἐκτίθεσθαι.[5] Erotian's terminology would seem to be more or less a thing of his own, while Galen's predilection for ἐξηγεῖσθαι may partly be explained by his inclusion among γλῶτται of many τροπικὰ ὀνόματα.

On the whole ἀποδιδόναι and ἀπόδοσις may be regarded as the accepted terms for the explaining of γλῶτται (λέξεις) as part of the traditional procedure of γραμματική.

As to the term γλῶττα itself the ravennas has something to tell:—

Av 1083 παλεύειν:—ἀντὶ τοῦ θηρεύειν· εἰώθασιν ἐκτυφλοῦντές τινα τῶν ὀρνέων ἱστᾶν ἐν δικτύῳ ὅπως τῇ φωνῇ προσκαλοῖτο τὰ ὁμοιογενῆ· καὶ τοῦτο **γλωσσηματικῶς** παλεύειν ἔλεγον: T 389 τί γὰρ οὗτος ἡμᾶς **οὐκ ἐπισιᾷ** τῶν κακῶν;:—μεταφορικῶς ἀπὸ τοῦ σμήχειν, οἷον ἐπιτρίβει· σφοδρὰν γάρ τινα τρῖψιν καὶ τὴν σμῆξιν εἶναι· τάχα δὲ τὴν σμώδιγγα εἰρῆσθαι **ἀπὸ** τούτου·

[2] Sch. Hom. I 540 ὅτι οἱ γλωσσογράφοι τὸ ἔθων ἀποδιδόασι βλάπτων: ib. 404 πρὸς τοὺς γλωσσογράφους ἀφήτορος τοῦ στροφέως ἀποδιδόντας: ὃ 477 Ζηνόδωρος δὲ διϊπετῆ τὸν διαυγῆ ἀποδίδωσι: Harpocr. s.v. δερμηστής:— . . . Δίδυμος μὲν ἀποδίδωσι τὸν σκώληκα οὕτως λέγεσθαι. . . Ἀρίσταρχος δὲ τὸ Σοφοκλεῖον ἐξηγούμενος τὸν ὄφιν ἀπέδωκε: id. s.v. ἐπὶ κόρρης: Athen. 11 495 A Πελίκαι:—Καλλίστρατος . . . ἀποδίδωσι κύλικα: 15 677 C Τιμαχίδας δὲ καὶ Σίμμιας οἱ Ῥόδιοι ἀποδιδόασιν ἐν ἀνθ' ἑνὸς Ἴσθμιον στέφανον: Phot. s.vv. ἐς κόρακας: ἠλίβατον: ἡμεροκαλλές: Ἡράκλειον λίθον: κιναθισμόν: κύτταρος: οἰνόπται: πάρνοπες: σάμακα: σκομβρίσαι. So ἀπόδοσις = sch. Hom. N 450 . . . Ζηνόδοτος γὰρ ὡς ἐπίκουρον ἐκδεχόμενος βασιλέα, καί, φύλακα· καὶ Ἀρίσταρχος δὲ οὕτως . . . μέμνηται δὲ καὶ ὁ Δίδυμος τῆς ἀποδόσεως: Harpocr. s.v. πανδαισία:— . . . ἡ γὰρ τοῦ Διδύμου ἀπόδοσις περίεργος.

[3] Erotian also uses ἐξηγεῖσθαι: and at 25 6 ἀναπληρῶσαι λέξιν = "to restore a word to its complete significance.

[4] Erot. 25 11 etc.: Eustath. 905 55 τοὺς πόρπακας οὓς Αἴλιος Διονύσιος ἑρμηνεύων φησίν· "πόρπαξ τὸ ἐντὸς τῆς ἀσπίδος πρόσθημα δι' οὗ τὴν χεῖρα διεῖρον."

[5] Phot. s.v. οἰκείαν.

Διόδωρος[6] *οὐ μεταφορικὴν ἀλλ'* **ἐξ ἔθους γλωσσηματικήν,** *καὶ μὴ εἶναι ἐπιτρίβειν ἀλλὰ τύπτειν ἢ σκήπτειν τὸ σμήχειν*: T 131 (*ὡς ἡδὺ τὸ μέλος*) *καὶ θηλυδριῶδες καὶ* **κατεγλωττισμένον**:—*πολλαῖς γλώτταις μεμιγμένον·* **γλῶττα** *δέ ἐστι καὶ ἡ λέξις κτέ.*[7]

At Av 1083 the annotator's point is that *παλεύειν* is a *γλῶττα* bearing a specific technical sense, which he gives, and that in this passage it is used by METAPHOR or by SYNECDOCHE as equivalent to *θηρᾶν*. At T 389 there is more difficulty, for it is not easy to see what construction the second interpreter projected for *ἡμᾶς*. He declares, however, that there is no METAPHOR in *ἐπισμῇ*, that it has nothing to do with rubbing, scouring, wiping, but that it is a *γλῶττα*, used in its ordinary denotation, namely, "to smite," "to lay on." The remaining note is informing as showing that *λέξις* was held to be in some measure synonymous with *γλῶττα*.

Let me speak still of the note on *οὐκ ἐπισμῇ*. What does the man mean by saying that *ἐπισμῆν* is *λέξιν οὐ μεταφορικὴν ἀλλ' ἐξ ἔθους γλωσσηματικήν*? Plainly that it is *οὐ τροπικῶς εἰρημένην ἀλλὰ κυρίως*; but more than that also, that though *κυρίαν*, it was *κυρίαν* elsewhere than in Athens, that it belonged to another dialect.[8] His comment says neither more nor less than these:—

T 1214 *διέβαλε*:—*ἐξηπάτησε*, **παρὰ τοῖς Ἴωσιν·** *ὁ αὐτὸς ἐν Ὄρνισιν·* "*διαβάλλεταί σ' ὁ θεῖος*": R 138 *ἄβυσσον*:—*ἣν οὐδὲ βυθὸς χωρῆσαι δύναται·* **Ἴωνες** *δὲ τὸν βυθὸν βυσσόν φασι*: Av 839 *ὄργασον*:—*κυρίως πισσῶσαι· ὀργὴ γὰρ* **παρ' Ἴωσιν** *ἡ πίσσα*: 1203 . . . *δὲ κυνέαν τὸν πέτασον λέγεσθαι* **ἐν Πελοποννήσῳ**: Ec 920 *λάβδα*:—*λειχάζειν* **οἱ Λέσβιοι** *ἀπὸ τοῦ ἄρχοντος στοιχείου.*[9]

[6] It is not certain with which of the explanations the proper name should go. Suidas 1390 c does not help.

[7] See also sch. ven Av 1569 . . . *Δημήτριον δὲ τὸν ἐπίκλην Ἰξίονα* (*δὲ πάντες τὸν Ἰξίονα* MS.) *λέγουσιν ἐν ταῖς ἀττικαῖς λέξεσιν ὡς γλῶτταν εἰρηκέναι· ὅτι λαισποδίας ἐστὶν ὁ ἀκρατὴς περὶ τὰ ἀφροδίσια ὥστε καὶ κτήνη σποδεῖν.* This looks like Galen's doctrine that *ὀνοματοποιΐα* might produce *τὰ παραπλήσια γλώτταις*. (See *supra* 243 22).

[8] Sch. Hom. B 267 *σμῶδιξ καλεῖται τὸ ἐκ πληγῆς οἴδημα, παρὰ τὸ σμῶξαι· οὕτω γὰρ ἔλεγον οἱ Ἴωνες τὸ πατάξαι.* Cp. EM 721 20: also EM 721 10 *σμῆνος*:—. . . *σημαίνει δὲ καὶ τὸ πλῆγμα καὶ γίνεται ἀπὸ τοῦ σμῶ, σμήσω, τὸ πλήσσω.*

[9] Also N 48 *ἐνκεκοισυρωμένην*: . . *κεκαλλωπισμένην· ἔστι δὲ Ἐρετριακὸν τὸ ὄνομα* (cp. ven at N 10): Pa 595 *χίδρα*:—*χίδρον τὸ ἀπὸ ἐλύμου γινόμενον ὄσπριον, ἔδεσμα περὶ Καρίαν*: Ac 581 *ἰλιγγιῶ*:—*σκοτοδινιῶ, ὑπὸ τῆς γαστρὸς συνέχομαι· τοῦτο δὲ οἱ Συρακούσιοι εἰέλον λέγουσι*: Pl 279 *μόθων*:

Notes of this order are not the only indications[10] that even early scholars were prepared to find in Aristophanes other un-Attic elements than those which Dorian, Ionian, or foreign *πρόσωπα* brought with them: but to speak generally, this method of annotation may safely be said to have been suggested to them by their experience in interpreting Homer. From what Aristotle says[11] it is evident that in the Athenian schools the term *γλῶττα* had a precise meaning—a Greek word not *κύριον* at Athens, though it might be *κύριον* for Greeks living elsewhere. Rummaging among the dialects spoken by their contemporaries, Athenian *γραμματικοί* were able to get at the meaning of not a few Homeric words, and were led to speak of the whole order of words to which these belonged, or seemed to belong, as *γλῶτται*. In Plutarch's time, four or even five centuries later, boys at their Homer lesson were still carefully drilled in a knowledge of such *γλῶτται*, real or imaginary.[12] One may be pretty sure that Dionysius thought first of the Homeric poems when he spoke of *γλωττῶν ἀπόδοσις*.

Thus at the first *γλῶττα* meant determinately a DIALECT WORD, exactly as Aristotle defines it; and this meaning it would seem to have long retained,[13] but by second intention it came to

---

Λάκωνες τοὺς παρατρεφομένους τοῖς ἐλευθέροις μόθωνας καλοῦσιν: L 983 *κυρσάνιε*:—*ἀντὶ τοῦ εὐτελέστατε· κυρσὸν γὰρ εὐτελὲς Λάκωνες* (λάχανον MS.): 1248 *κυρσανίως*:—*κυρσανίους καλοῦσιν οἱ Λάκωνες τὰ μειράκια καὶ τοὺς εὐτελεῖς ἀνθρώπους παρ' αὐτοῖς*: Ac 108 *ἀχάνας*:—*ἀχάνη μέτρον ἐστὶ Περσικόν ὥσπερ ἡ ἀρτάβη παρ' Αἰγυπτίοις κτέ.* Cp. 91.

[10] Av 935: Ac 1146: Av 570.

[11] *περὶ ποιητ.* 21 1457 b 3 *λέγω δὲ κύριον μὲν ᾧ χρῶνται ἕκαστοι, γλῶτταν δὲ ᾧ ἕτεροι, ὥστε φανερὸν ὅτι καὶ γλῶτταν καὶ κύριον εἶναι δυνατὸν τὸ αὐτό, μὴ τοῖς αὐτοῖς δέ· τὸ γὰρ σίγυνον Κυπρίοις μὲν κύριον, ἡμῖν δὲ γλῶττα*: ib. 25 1461 a 10 *τὰ δὲ πρὸς τὴν λέξιν ὀρῶντα δεῖ διαλύειν, οἷον γλώττῃ "οὐρῆας μὲν πρῶτον." ἴσως γὰρ οὐ τοὺς ἡμιόνους λέγει ἀλλὰ τοὺς φύλακας. καὶ τὸν Δόλωνα "ὃς δὴ τοι εἶδος μὲν ἔην κακός," οὐ τὸ σῶμα ἀσύμμετρον, ἀλλὰ τὸ πρόσωπον αἰσχρόν· τὸ γὰρ εὐειδὲς οἱ Κρῆτες εὐπρόσωπον καλοῦσιν κτέ.*

[12] Plut. Mor 22 c *περὶ ὃν δεῖ τὸν νέον γεγυμνάσθαι μᾶλλον ἢ περὶ τὰς λεγομένας γλώττας· ἐκεῖνο μὲν γὰρ φιλόλογον καὶ οὐκ ἀηδὲς ὅτι ῥιγεδανὸς κακοθάνατός ἐστιν εἰδέναι· δάνον γὰρ Μακεδόνες τὸν θάνατον καλοῦσι· καμμονίην δὲ νίκην Αἰολεῖς τὴν ἐξ ἐπιμονῆς καὶ καρτερίας· Δρύοπες δὲ πόπους τοὺς δαίμονας.*

[13] That the phrase *κατὰ γλῶτταν* (*γλωττηματικῶς*) = "as a dialect word" (Phryn. BA 66 10: *λέξ. χρήσ.* ib. 442 32, where read *κατὰ ⟨γλῶτταν⟩ Δωριεῖς*: Eustath. 785 28: sch. Dionys. Thr. 739 27 *γλωσσηματικαὶ λέξεις εἰσὶν αἱ ἐπιχωριάζουσαι, τουτέστιν αἱ καθ' ἑκάστην χώραν ἢ πόλιν ἴδιαί τινες λέξεις*) is not more common than it is, can be explained easily—Phot. s.v. *Εὔλαχα*:—*τὸ ἄροτρον παρὰ Θουκυδίδῃ· Δώριος δὲ ἡ λέξις*: s.v. *ὁμωχέτας*:— . . . *Βοιωτιακὴ δὲ ἡ λέξις*: sch. Aesch. Per 660 *βαλλῆνα*:—*τὸν βασιλέα· Εὐφορίων δὲ Θουρίων φησὶ τὴν διάλεκτον*: ib. *βαλλὴν βασιλεὺς κατὰ Θουρίους*: sch. Soph. Ant 629 *τᾶλις λέγεται παρ' Αἰολεῦσιν ἡ ὀνομασθεῖσά* (=betrothed) *τινι νύμφη*. It is so used of foreign (*ἐθνικά*) words, e.g. Hermog. Sp 2 427 collat. c. sch. Greg. Cor. W 7 1110.

be applied to obsolete, obsolescent, unfamiliar words.[14] It is in this latter sense apparently that it is used at Av 1083 and at Av 1569 (ven), and such also is its denotation in Galen.[15] No doubt some of the words catalogued and explained by Galen as Hippocratean *γλῶτται* are DIALECT WORDS, but most are nothing of the sort. They are either words no longer used in Galen's time or they are words used by Hippocrates in a fashion of his own which succeeding authors had not retained. Both those orders of words Galen speaks of as *γλῶτται*, though the words used by Hippocrates in a fashion of his own he also describes as *ὀνόματα παραπλήσια γλώτταις*.[16]

Now in this secondary sense of obsolete, unfamiliar word, *γλῶττα* had been largely displaced long before Galen's time by *λέξις*.[17] Erotian, who was perhaps Galen's principal authority in the compiling of his Hippocratean *γλῶτται*, never speaks of *γλῶτται*.[18] Galen's *γλῶτται* proper he designates *λέξεις*—*λέξεις τὰς τῆς κοινῆς ἀνακεχωρηκυίας ὁμιλίας*,[19] and Galen's *γλῶτται* = *ὀνόματα παραπλήσια γλώτταις* are for Erotian *λέξεις* also—*λέξεις οὐχ οὕτω ἀσαφεῖς*.[20] The truth is, for some reason or another[21] *γλῶττα* would seem to have been regarded as an unsuitable name for the new kind of difficult words, which in

[14] This comes out clearly in Quint. 1 1 34 illud non poenitebit curasse . . . ne hanc operam *in vocabulis vulgaribus* et forte *occurrentibus* perdat. Protinus enim potest interpretationem *linguae secretioris*, quas Graeci *γλώσσας* vocant, dum aliud agitur, ediscere. So *κατὰ γλῶτταν*, etc.—Lucian Lexiph 25 *ἡμεῖς δὲ οὐδὲ ποιητὰς ἐπαινοῦμεν τοὺς κατὰ γλῶτταν γράφοντας ποιήματα*: Timaeus Pref Ep to Πλάτωνος *λέξεις*—*ἐξέλεξα τὰ παρὰ τῷ φιλοσόφῳ γλωσσηματικῶς ἢ κατὰ συνήθειαν ἀττικὴν εἰρημένα οὐχ ὑμῖν μόνοις τοῖς Ῥωμαίοις ὄντα ἀσαφῆ, ἀλλὰ καὶ τῶν Ἑλλήνων τοῖς πλείστοις.*

[15] 19 63 *ὅσα τοίνυν τῶν ὀνομάτων ἐν μὲν τοῖς πάλαι χρόνοις ἦν συνήθη, νυνὶ δὲ οὐκέτ' ὄντα, τὰ μὲν τοιαῦτα γλώττας καλοῦσι κτέ*: 66 *ἡ γλῶττα παλαιόν ἐστιν ὄνομα τῆς συνηθείας ἐκπεπτωκός*. Cp. 18 (1) 414.

[16] 19 67 *δῆλον οὖν ἐκ τούτων οἶμαί σοι γεγονέναι, ὡς εἶπον, εἶναι τρόπον τῶν γλωττῶν—ἢ τοῦ κοινοῦ πᾶσιν ὀνόματος ἐκπεσόντος τῆς ἐπικρατούσης συνηθείας ἢ τοῦ γενομένου πρός τινος τῶν παλαιῶν μὴ παραδεχθέντος ὅλως εἰς τὴν συνήθειαν*. It is noticeable that nowhere does Galen explain *γλῶττα* without ignoring entirely the denotation "dialect word." Galen's *ὀνόματα παραπλήσια γλώτταις* are called by others *γλωττῶδη*—Phot. s.v. *περιωπή*:—*περιωπὴ καὶ πισύνη καὶ πύστις, πάντα ταῦτα γλωττῶδη παρὰ Θουκυδίδῃ*.

[17] When the older scholars compiled Γλῶτται, the younger compiled *Λέξεις*.

[18] At 35 7 the word is used in reference to the Γλῶτται of Glaucias, and is plainly not Erotian's own name for the same thing.

[19] 29 10: 35 11.

[20] 35 12.

[21] Perhaps *γλῶττα* had itself become almost *λέξις γλωττηματική*. Pollux (2 109) who, like Galen, quotes the *Δαιταλῆς*, says—*ἀλλὰ καὶ τὰς ποιητικὰς φωνὰς γλώττας ἐκάλουν*: which would make it possible to include under *γλῶτται* most of the TROPES, cp. Antiatt. BA 87 12. Perhaps the more accurately informed scholars felt that the associations of *γλῶττα* unfitted it to be a name for words which were for the most part pure Attic. It may well be that Galen's predilection for *γλῶττα* is a tacit protest against Atticism and the imitation of the ancients, with which *λέξεις* or "dictionary" words were entangled.

progressively increasing numbers occupied the ordinary commentator for a century or more before Christ onwards, from the time, in fact, when the belief took possession of men that imitation of the ancients must not only be inculcated at school by γραμματικός and ῥήτωρ both, but pursued throughout life by every educated man.

The connexion between λέξεις and IMITATION may be illustrated by many passages in Lucian's "Lexiphanes." Though he makes sport of λέξεις, many of the λέξεις he laughs at are not removed far from λέξεις which he uses himself, and they are certainly just the words which not a few late "stylists" affect, and just the words which scholiasts love to annotate in the works of Athenian authors.[22]

This change of term, this shifting of the point of view, is desperately disconcerting. In the first place λέξις is not precise enough for a technical term. Any word is a λέξις. γλῶττα itself in either of its denotations is λέξις γλωττηματική. Secondly, at least to some extent, the necessity for substituting λέξις for γλῶττα grew out of a lie, a preposterous misconception of language ignoring alike all history and natural law. Such lies produce a state of things which does not brook scientific handling.

The works entitled Γλῶτται had answered nearly to GLOSSARIES. They attempted by the help of the sundry Greek dialects, whether represented in literature or not, to arrive at the meaning of difficult words present in the older Greek poetry. They were meant for the advantage of Greeks, when Greek was still a live speech. The works called Λέξεις, on the other hand, answered rather to DICTIONARIES. They existed more to preserve what was still known to many than to discover what was unknown to most. In collecting and explaining both γλῶτται and λέξεις a vast deal of sound work was achieved by scholars in the days when men had still some sense of what Greek was. Except so far as some of these scholars themselves set an evil example in writing "dictionary" Greek, it was not their fault that their Γλῶτται and Λέξεις played no inconsiderable part in producing that divorce between spoken Greek and written Greek which turned the spoken language into a patois and the written

[22] Here are some of the λέξεις from the Lexiphanes—πεδοῖ, χαμᾶζε, νεοχμόν, ἀκμήν, κομιδῇ, ἀπιτητέα, τητινόν, ἐπισπέρχειν, τριπάλαι, εἴλη, θέρεσθαι, ἐλινύειν, σκορδινᾶσθαι, most of which, if not all, are to be found in fellows like Aelian, the Philostrati, Aristides.

language in great measure into an artificial "dictionary" lingo, resembling the "Greek compositions" of clever boys at the present day, and comparing to some disadvantage with the similar exercises of those who in maturer life still amuse themselves by imitating the ancients.

It does not greatly matter whether the ordinary scholiast spoke of the disused words which he explained to his pupils as *γλῶτται* or as *λέξεις*. The question to put is rather, how he explained them; what form *ἀπόδοσις*, whether *γλωττῶν* or *λέξεων*, took in his hands. Happily a clear answer to this question can be got from the scholia themselves.

Here and there so-called scholia exist in which passages are cited to prove that some word has a particular meaning. A few of these comments are valuable. When this is the case, it is not unlikely that they have always been copied out directly from a commentary or a lexicon; in other words, that they are not "scholia" at all. Sometimes they profess to be excerpts,[23] sometimes they have a shape which proves this to be their origin, and where there is no evidence the prevailing practice of the scholiasts favours the supposition that excerpts they are. It is all very well for Athenaeus or Macrobius to represent men as quoting from memory screeds from the poets, but the ordinary schoolmaster did not so quote; and if he had done so he would have wasted his time. The attitude of his pupils, it may be taken for granted, was that of Galen's friend Teuthras, who wished to discover the meaning of *γλῶττα* or *λέξις* with as little trouble as possible. Schoolboys then, like schoolboys now, sought, as Teuthras sought, *τὰ κεκριμένα καὶ διὰ μακρῶν ὑπομνημάτων ἀποδεδειγμένα*,[24] and were not concerned with the *ἀπόδειξις* itself, or with the evidence upon which the judgments rested.[25]

[23] See sch. ven Av 122 *σισύρα χλαίνης εἶδος εὐτελοῦς . . . οὕτως ἐν τῷ λεξικῷ*: at Pl 388 the note on *ἀπαρτί* (Dübn 346 b 7 ff, cp. BA 418 15) is according to ven from Didymus *περὶ διεφθορυίας λέξεως*. The other *Λέξεις* by Didymus and *Γλῶτται* by other scholars were also used, e.g. Artemidorus (sch. ven V 1144: 1169: 1239: Pa 344): Palamedes (V 710: 1108: 1122: Pa 916).

Such copying out from lexica is a marked feature of the commentary to V. An excerpt is readily betrayed by the presence in it of the lexicographer's "*Ἀριστοφάνης*," e.g. sch. ven V 1038 *τοῖς ἠπιάλοις*:—*ἠπίαλος τὸ πρὸ τοῦ πυρετοῦ κρύος · Ἀριστοφάνης Νεφέλαις καὶ Θεσμοφοριαζούσαις κτέ.*

[24] 19 62: 65. It is the case that there are very few citations in Galen's *Γλῶτται*: s.v. *ἀμφιδέξιος* Hipponax is cited: *ἄνανδος* Homer: *κόλλικας* Aristoph.: *ὀτίδος* Aristot. and Xen.: *ἰθαγενής* Homer.

The ravennas, no doubt, has sometimes no citations when the venetus has—there is a bunch of such cases in Av, viz. 1294: 1297: 1463: 1551: 1553: 1556:—but this does not rot the core of the argument.

[25] See detached note A at end of chapter.

The kind of *ἀπόδοσις λέξεων* which the boys must have liked best, and perhaps some of their masters found least grievous, is extraordinarily common in the scholia. It consists in giving for some word in Aristophanes the equivalent expression in common use in the annotator's own day. Sometimes this is expressly stated :—

> Pl 1064 *ψιμύθιον* : — **ὅπερ** *ἡμερωτικὸν* **λέγομεν** : N 157 *τὰς ἐμπίδας* :—**οὓς ἡμεῖς** *κώνωπας* **λέγομεν** : 770 *ὁ γραμματεύς* : — *ὁ γράφων τὰ λεγόμενα ἐν ταῖς δίκαις* **ὃν νῦν καλοῦμεν** *ἐκσκέπτορα* : so for *λέξεις ἀμετάφραστοι*—Pl 895 *ὒ ὒ* :—*ἐπίρρημα θαυμαστικὸν* **ὅπερ ἐν τῇ συνηθείᾳ λέγομεν.**

There are notes also differing from these only in containing a spice of ATTICISM :—

> N 145 *ψύλλα μὲν* **ἀττικῶς ὃ νῦν ἡμεῖς** *ψύλλον* **καλοῦμεν** : 254 *σκίμποδα* :—*τὸν κράβατον σκίμποδα λέγει* **ἀττικῶς.**

But in far the most cases the late equivalent is given stark and bare as a metaphrase. For almost all scholiasts this would seem to have represented the dominant conception of *πρόχειρος γλωττῶν (λέξεων) ἀπόδοσις* :—

> N 59 *θρυαλλίδων*:—*ἀντὶ τοῦ ἐλλυχνίων* : 131 *ἰτητέον* :—*πορευτέον* : R 62 *ἔτνους* :—*ὀσπρίου πισίνου* : 92 *στωμύλματα* :—*ἀντὶ τοῦ λάλοι καὶ πιθανολόγοι* : Av 78 *ἔτνους* :—*ἀθάρας* : 715 *ληδάριον* :—*θερίστριον* : Pa 59 *τὸ κύρημα* :—*τὸ σάρον, τὸ κοσμητήριον* : L 113 *τοὔγκυκλον* :—*τὸ περιβόλαιον, τὸ ζωνάριον* : Ac 888 *ῥιπίδα* :—*τὸν φυσητῆρα* : T 139 *στρόφιον* :—*ζωνάριον* : Ec 34 *θρυγονῶσα* :—*ἡσύχως κινοῦσα* : 1072 *πιθάκνη* :—*μαστός*.[26]

These notes are no accidental additamenta, but demonstrably substantive parts of each commentary. They ought to give the most trustworthy indication of the date at which the commentaries in which they occur each took its present shape ; but so little is known or to be known of the Greek spoken in the sundry provinces of the empire at sundry times that even this indication is of little use. Of this order of notes as a whole it may be confidently

[26] See detached note B at the end of this chapter.

affirmed that they contain little more information than might be derived by anybody from the context in which the annotated words are severally found.

It is far from improbable, however, that many even of these poverty-stricken explanations were lifted by scholiasts from some sort of dictionary:—

> Pl 816 *στατῆρσι*:—*εἶδος νομίσματος*: N 650 *ἐπαίοντ'*:—*αἰσθάνεσθαι, καί, νοεῖν*: R 243 *κυπείρου*:—*εἶδος βοτάνης*: Pa 527 *γυλίου*:—*πλέγμα τι στρατιωτικὸν ἐν ᾧ ἀποτίθενται τυρὸν καὶ ἐλαίας καὶ κρόμνα κτέ*: Ac 669 *ῥιπίδι*:—*τὸ πρὸς κίνησιν πνευμάτων ἐπιτήδειον ὃ ἡμεῖς ῥιπίδιον καλοῦμεν*: Ec 633 *ἐμβαδίων*:—*γεροντικόν τι καὶ εὐτελὲς ὑπόδημα*: 1101 *λήκυθον*:—*ῥυτίς*.

These no doubt may have been docked. It is very easy as a rule to convert them, as I have myself done, into comments:—*στατῆρ· εἶδος νομίσματος*: etc.; but it is just as likely that their form is what it is, because they are taken straight from a lexicon. If so, they can only be detected, if the word they explain is in an oblique case in the text. It favours this origin that they should be very often explanations of terms, the meaning of which could not well be guessed, being names of birds, plants, coins, etc. The best commentator of all indicates more than once that information which he furnishes as to birds is derived from a list compiled by Callimachus. Thrice he says that birds mentioned by Aristophanes are not catalogued by Callimachus (Av 765: 884: 1181), which is tantamount to saying that he was in the habit of consulting dictionaries, when he was at a loss for the meaning of words which he did not know.[27] What he did, worse scholars undoubtedly did also. The scholiasts, like their successors, had often a dictionary as well as a commentary at their elbow in preparing their lessons, and perhaps made more frequent use of the dictionary than it is the fashion to suppose. I should be sorry to rest this conclusion on evidence so treacherous as the difference between *κυπείρου*:—*εἶδος βοτάνης*: and *κυπείρου*:—*κύπειρος· εἶδος βοτάνης*: but the more scholia are studied, the more the belief will grow that,

[27] Cp. sch. Av 884 *φλέξιδι*:—*ἐπισκεπτέον περὶ τούτων ἐκ τῆς τῶν ζῴων ἱστορίας, τίς ὁ τέτραξ καὶ φλέξις καὶ ἐλασᾶς*.

as the later lexicographers often depended upon scholia, so the scholiasts themselves depended very largely upon the lexica already existing in their day.

More or less connected with this issue is another most perplexing question. Where do the portentous etymologies come from which fill a large place in some commentaries as a means for arriving at the denotation of obsolete words? Do they derive from commentaries proper; are they taken from lexica: or are they sometimes the inventions of the schoolmasters themselves?

From the beginning hypomnematists and compilers of *γλῶτται* and *λέξεις* loved to suggest etymologies for the words they tried to explain; but so long as they first investigated the manner in which these words were used by ancient authors and recorded it by means of citations, their etymologies did not hurt. The later lexicographers, on the contrary, and many scholiasts put the cart before the horse, often determining the meaning of a *λέξις* by etymology alone and ignoring entirely the evidence of literature. Having arrived by etymology at the "primitive" signification of a word, they explain any deviation from this purely hypothetical meaning as an example of some TROPE—METAPHOR of course constantly and constantly CATACHRESIS. Hence considerable difficulty in determining how to class certain notes deriving from bunglers like the Plutus scholiast. When METAPHOR or CATACHRESIS is mentioned or ONOMATOPOEIA is indicated, stuff of this sort in a scholiast, as expounder at any rate of a particular author, must be held to spring ordinarily from the corrupted theory of TROPES; but there are shreds of it which stand for *ἀπόδοσις γλωττῶν* (*λέξεων*) in degradation. I can best explain this by an example:—

Pl 17 *οὐδὲ γρύ*:—(1) *τὸν ῥύπον τοῦ ὄνυχος λέγει·* (2) *τινὲς δὲ τὸν γρυλλισμόν, τουτέστι τὴν φωνὴν τῶν χοίρων·* (3) *εἶδος μικροῦ νομίσματος*: ib. (4) *τὸ τυχὸν καὶ μικρόλογον, ἐκ μεταφορᾶς τοῦ ὄνυχος ῥύπου.*

In putting these notes together the scholiast may have contemplated *ἀμφιβολία καθ' ὁμωνυμίαν*, but whether he did or not, is of little consequence. The points of interest lie elsewhere. In (1) the meaning of *γρύ* is determined by etymology. In (2) it is said that others take *γρύ* to represent the sound made by swine—this scholiasts commonly regard as onomatopoeia. In

(4) a follower of the later theory of TROPES takes the "proper," the "specific," the "primitive" meaning of *γρύ* to be *ὁ ῥύπος τοῦ ὄνυχος*, and supposes that in this place the poet uses *γρύ μεταφορικῶς* to signify *τὸ τυχὸν καὶ μικρόλογον*. Well, (1), (3) and (4), and even perhaps (2) also, are all guesses, but (4) and probably (2) belong to interpretation *κατὰ τοὺς τρόπους*, whereas (1) and (3) stand, I suppose, for *γλωττῶν (λέξεων) ἀπόδοσις*. If, however, the wisdom here inherent was derived from a lexicon, then (1), (2), (3), and (4) may all belong to *ἀπόδοσις*. There is plenty more of this tomfoolery in scholia to the Plutus and the Clouds and elsewhere, but who can have the patience, or if he have the patience, who can expect to make anything of it or gain anything from it?[28]

These men, I presume, had still sources of real knowledge open to them, but it is evident that they preferred their own way. Either they found it more easy to invent explanations, or they followed the fashion in giving prominence just to that side of *γλωττῶν (λέξεων) ἀπόδοσις* which was of no consequence. The craze for etymology was as rampant among the graeculi as the craze for Atticism or the craze for definition: and all three crazes have done much to obscure the history of Greek words. It is possible also that the scholiasts' pose of extempore elucidation has had something to say to the impairing of their account of *λέξεις*.[29]

In the absence of attesting citations the explanations of *γλῶτται (λέξεις)* furnished by scholiasts are not worth the ink which records them. If the commentators are not all so foolish as the commentator of the Plutus, yet they frequently assign to words significations which evidently depend upon an etymology entirely fanciful. Nor is this all; there are cases in which

[28] It is at its worst in the scholiast to the Plutus, but it occurs more or less everywhere.

[29] Even *Ὑπομνηματισταί* extemporised—Harpocr. s.v. *Γαμηλία*:— . . . *καὶ Δίδυμος ὁ γραμματικὸς ἐν μὲν τοῖς Ἰσαίου ὑπομνήμασίν φησιν εἶναι γαμηλίαν τὴν τοῖς φράτορσιν ἐπὶ γάμοις διδομένην, παρατιθέμενος λέξιν Φανοδήμου ἐν ᾗ οὐδὲν τοιοῦτον γέγραπται· ἐν δὲ τοῖς εἰς Δημοσθένην ὁ αὐτὸς πάλιν γαμηλίαν φησὶν εἶναι τὴν εἰς τοὺς φράτορας εἰσαγωγὴν τῶν γυναικῶν, οὐδεμίαν ἀπόδειξιν τῆς ἐξηγήσεως παραθέμενος*: id. s.v. *ἐνθρυπτα*:— . . . *Δίδυμος ὁ γραμματικὸς ἐν τῷ ὑπομνήματι τοῦ λόγου (τοῦ ὑπὲρ Κτησιφῶντος) εἰπὼν ὡς τὰ ἐνθρυπτα ἐκκείμενον καὶ γνώριμον ἀπ' αὐτῆς ἔχοι τῆς φωνῆς τὸ σημαινόμενον περιεργότερόν τινα ἐκτίθεται ἐξήγησιν ἀμάρτυρον*, et al. And why should not scholiasts? sch. ven Pa 143 *Ναξιουργὴς κανθαρος*:—*στοχασταί εἰσιν οὐδὲν πλέον ἢ ὅτι πλοῖα ἦν οὕτω λεγόμενα κτέ*. Cp. id. 289: L 1074 *χοιροκομεῖον ἔοικε πλεκτὸν ἀγγεῖον εἶναι κτέ*: and see p. 82 33 ff supra.

nobody can be sure that an explanation does not originate from the doctrine of *ὀνοματοποιία* which gave annotators a right to assume a special etymon for any word in a particular context. By giving credence to scholiasts the best lexica now in use probably mislead often by recording for facts what are just as likely to be fancies, such for example, as that the primitive denotation of *φῶδες* is "blisters produced by heat," and that when applied to other blisters the word is used *καταχρηστικῶς*.[30]

Even in the better commentaries there is a tendency to make etymology too prominent:—

> Av 933 *σπολάδα καὶ χιτῶν' ἔχεις*:—*πρὸς τὴν σπολάδα· ὅτι διφθέρα ὁποιαοῦν· Σοφοκλῆς Αἴαντι Λοκρῷ· "καταστίκτου κυνὸς σπολὰς Λίβυσσα, παρδαληφόρον δέρος." Καλλίστρατος δέ, "οἷον ἔφαπτον δέρμα τι ὄν* (R *δερμάτινον* MSS.). *Εὐφρόνιος δέ, "χιτῶνα δερμάτινον·" παρῆχθαι δὲ ἴσως ἐκ τοῦ ἐπιφέρεσθαι.*

Here the one citation is everything: the guesses of Callistratus and Euphronius that *σπολάς* is derived from *ἐπισπᾶσθαι* are nothing. The space they take up had been better filled by the other citations which no doubt were furnished or might have been furnished. Here there is some little luck, inasmuch as one quotation attesting usage has been preserved; but such good fortune is rare. The prevailing type of note gives etymology without facts, e.g. Av. 1113 (*πρηγορεῶνας*) and R 92 (*ἐπιφυλλίδες*).[31]

The note last referred to is a good example of *ὁρισμός*—*ἐπιφυλλίδες*:—*ἐπιφυλλίδες τὰ ἐπικείμενα τοῖς μεγάλοις βότρυσι βοτρύδια κτέ*: and such *ὁρισμός*,[32] whether resting on fanciful etymology as here, or not, is a very common mode of *ἀπόδοσις*:—

> N 50 . . . *τρασιὰ δὲ λέγεται ὁ τόπος ἐν ᾧ ψύχεται*

[30] Sch. Pl 535: Erot. 133 9: Phryn. BA 70 27. It is easy to see how the notion arose, especially if the Apollodorus mentioned at Pl 535 is the Apollodorus who wrote *περὶ ἐτυμολογίας*.

[31] The longer set of scholia in ven is informing—*κυρίως δὲ ἐπιφυλλίδες οὕτω λέγεται τὰ βοτρύδια τὰ μετὰ τὸ πατεῖσθαι τῶν στεμφύλων* (Dind., *σταφυλῶν* ven) *ἐξερχόμενα· ταῦτα δὲ οὐ χρήσιμα. ἀλλως· τὰ ἐπικείμενα τοῖς μεγάλοις* ‹*βότρυσι*› *βοτρύδια. Καλλίστρατος δὲ τὰ αὐτὰ καθ' ἑαυτὰ μικρά· κέκληται δὲ οὕτως διὰ τὸ τοῖς φύλλοις καλύπτεσθαι· ἢ τὰ πρὸς αὐτοῖς φύλλοις.* Here are three explanations, (1) from *ἐπί*=*μετά* and (*στέμ*)*φυλα*: (2) from *ἐπί*=over: (3) from *ἐπί*="close to."

[32] Though there is definition at Av 1717 introduced by *πρὸς τὴν τῆς λέξεως διαίρεσιν*· I am not at all sure that *διαίρεσις*=*ὁρισμός*. It ought to mean division into species—and the note may have been once longer and may have given the several meanings of *διαψαίρειν* or of *ψαίρειν*.

τὰ σῦκα: R 506 *ἔτνος ἐστὶν ἀθάρα μετὰ γάλακτος*: Av 588 *οἰνάνθας*:—*οἰνάνθη ἡ πρώτη ἔκφυσις τῆς σταφυλῆς*: 1354 *ἐν ταῖς . . . κύρβεσιν*:—*κύρβιες χαλκαῖ σανίδες ἔνθα τοὺς νόμους γράφουσιν· κατὰ δὲ ἐνίους ἄξονες τρίγωνοι ἐν οἷς ἦσαν οἱ τῶν πόλεων νόμοι γεγραμμένοι καὶ αἱ δημόσιαι ἱεροποιΐαι*: L 563 *πέλτην*:—*πέλτη ἀσπὶς ἴτυν μὴ ἔχουσα.*

Sometimes it is affixed to a metaphrase:—

L 309 *κριηδόν*:—*δίκην κριοῦ· κριὸς γὰρ χαλκοῦν μηχάνημα ὃ τοῖς τείχεσι προσφέρουσιν οἱ βάρβαροι*: R 824 *πινακηδὸν ἀποσπῶν*:—*ἀποσπῶν ῥήματα ὥσπερ πίνακας ἀπὸ πλοίων, . . . πίνακες δὲ αἱ μεγάλαι σανίδες τῶν πλοίων*: Av 4 *προφορουμένω*:—*δεῦρο κακεῖσε πορευόμενοι· προφορεῖσθαι γὰρ λέγεται τὸ προφέρειν τὸν στόμονα διαζομένους.*

Far more rarely it is prefixed:—

Av 768 *ἐκπερδικίσαι*:—*ὁ πέρδιξ ὄρνεον πανοῦργον ὅπερ ἐξαπατᾷ τοὺς θηρεύοντας αὐτό· εἰ οὖν φησιν καὶ ὁ υἱὸς αὐτοῦ κτέ.*

Whether standing alone or attached to a metaphrase the definition naturally is often a definition of the simple word from which the word annotated is derived, and not the annotated word itself:—

R 902 *κατερρινημένον*:—*ἐξεσμένον· ῥίνη γὰρ ἐργαλεῖον τεκτονικόν*: Av 1283 *ἐσκυταλιοφόρουν*:—*σκυτάλη ἐστὶ λακωνικὴ ἐπιστολή· οὗτοι γὰρ κτέ.*

Many metaphrases are certain to have arisen from definitions, but definitions thus transmogrified drop as a rule what they can drop of the appurtenances of definition. Such metaphrases as these for instance are not very common:—

R 560 *ταλάροις*:—*τοῖς μικροῖς καλαθίοις ὅπου ὁ τυρός ἐστιν*: 1074 *τῷ θαλάμακι*:—*τῷ κωπηλατοῦντι ἐν τῷ κάτω μέρει τῆς τριήρους· οἱ δὲ θαλάμακες κτέ*: Ac 549 *τροπωτήρων*:—*τῶν ἱμάντων τῶν συνδεόντων πρὸς τὸν πάτταλον, λέγω δὴ τὸν σκαλμόν, τὴν κώπην· Ὅμηρος· κτέ*:

Quite the most diverting forms of definition are *ὑπογραφαί* (*ὁρισμοὶ ὑπογραφικοί*):—[33]

> N 275 *ἀέναοι νεφέλαι ἀρθῶμεν κτέ*:— . . . *νεφέλη δέ ἐστιν ἡ ἐξ ἀέρος, καί, πνεύματος οὐσία παχυνομένη σωματοειδῶς*: Pa 577 *τῆς ἰωνιᾶς τε*:—*ἰωνιὰ λέγεται ἡ φυτεία τῶν ἴων* ‹*ὡς*› *καὶ ἡ τῶν ῥόδων ῥοδωνιά*· . . . *ἄνθος ἐστὶ τὸ ἴον διάφορον μορφὴν ἔχον*· *ἃ μὲν γὰρ αὐτῶν ἐστι πορφυρᾶ, ἃ δὲ λευκά, ἃ δὲ μέλανα*· *καὶ ἐν τούτῳ τῶν ἴων τὸ θαυμαστόν ἐστιν ὅτι τῇ ποικιλίᾳ τῆς ὄψεως αὐτὰ καθ' ἑαυτὰ δύναται λειμῶνα πληροῦν*: Ac 229 *σχοῖνος εἶδος φυτοῦ κατὰ τὸ ἄκρον ὀξέος καὶ πληκτικοῦ, προσεοικότος βελόνῃ*· *κτέ*.

Of nature these town-bred sophisters were as ignorant as the clergyman who at fifty was transferred from town to country, and having seen a neighbour planting potatoes, thought he would do the same by carrots, nor could understand why his carrot-shavings produced no crop.

Scholia of this class sometimes belong as much to *ἱστοριῶν ἀπόδοσις* as to *λέξεων ἀπόδοσις*:—

> Pl 431 *τὸ βάραθρον*:—*χάσμα τι φρεατῶδες καὶ σκοτεινὸν ἐν τῇ Ἀττικῇ ἐν ᾧ τοὺς κακούργους ἔβαλλον*· *ἐν δὲ τῷ χάσματι τούτῳ ὑπῆρχον ὄγκινοι, οἱ μὲν ἄνω, οἱ δὲ κάτω*: T 232 *ψιλὸς οὖν στρατεύσομαι*:—*ψιλὴ τάξις ἐστὶν ἀγεννεστάτη ἥτις βάλλεται ἔμπροσθεν τοῦ στρατοπέδου, γυμνὴ οὖσα ὅπλων, καὶ ἐὰν ταραχὴ γένηται, ἐκείνη πρώτη ἀναιρεῖται*.

But I am not yet done with what are definitely *λέξεις*. Another form of annotating them is to say that the ancients, the Athenians, called a thing by such and such a name, used this or that expression. Like other statements in scholia, some of these statements are not to be credited:—

> N 101 *μεριμνοφροντισταί*:—*τοὺς φιλοσόφους οὕτως ἐκάλουν*: 997 *μήλῳ βληθείς*:—*ἀντὶ τοῦ ἔρωτι*· *οὕτως ἔλεγον οἱ παλαιοὶ τὸ πτοῆσαι καὶ εἰς ἔρωτα ἀγαγεῖν*,

[33] See Lex Cantab 22: Suid. s.v. *ὑπογραφή*. He who so defines, *ὑπογράφει*—Eustath. ad Dion. Perieg. p. 912. Later scholia are rife with this sort of rubbish. Sch. Eur. Hec 398—*κισσός ἐστιν εἶδος δένδρου μικροῦ ὅπερ καὶ ἐν ταῖς ἀμπέλοις συνεχῶς ἀνέρχεται καὶ εἰλίσσεται ἐν αὐταῖς*· *ἀναφέρεται δὲ τῷ Διονύσῳ κτέ*.

μήλῳ βαλεῖν: R 753 *ἐκμιαίνομαι*:—*οὕτως ἔλεγον τὸ ἀποσπερματίζειν ὡς οἱ ὀνειρώττοντες κτέ*: Av 853 *προσόδια*:—*οὕτως ἔλεγον τὰς προαγομένας τοῖς θεοῖς πομπάς*: Pa 772 *τῶν τρωγαλίων*:—*ἀντὶ τοῦ τῶν τραγημάτων· οὕτω γὰρ ἐκάλουν τὰ τραγήματα οἱ παλαιοί*: L 148 *ἡ Σκύθαινα*:—*τὴν ὑπηρέτιν λέγει· Σκύθας γὰρ καὶ τοξότας ἐκάλουν τοὺς δημοσίους ὑπηρέτας ἀπὸ τῆς ἀρχαίας χρήσεως*: 282 *ἐφ' ἑπτακαίδεκ' ἀσπίδας κτέ*:—*ἐπὶ τάξεσιν ιζ̄ καθεύδων ὥστε τὸ βάθος τῆς φρουρᾶς ιζ̄ κατέχειν ἀσπίδας· καὶ γὰρ τὰς τάξεις ἀσπίδας ἔλεγον*: Ac 273 . . . *φελλεῖς δὲ ἔλεγον οἱ ἀττικοὶ τοὺς πετρώδεις τόπους*: T 412 *διὰ τοὔπος τοδί*:—*ἀντί, διὰ τὸν ἴαμβον τοῦτον· πᾶν γὰρ μέτρον οἱ παλαιοὶ ἔπος ἐκάλουν*: Ec 252 . . . *ἔλεγον δὲ κεραμεύειν καὶ τὸ κακῶς ποιεῖν τὰ κοινά.*

This type also passes readily into a metaphrase. Thus at Pa 99 *καὶ τὰς λαύρας*:—*λαύρας τὰς στενὰς ῥύμας ἔνθα πᾶσα ἀκαθαρσία ἐστί*: the omission by the ravennas of *ἐκάλουν*, which the venetus has kept before *τάς*, might lead easily to the omission of *λαύρας* as part of the note, and a metaphrase would arise.

Information the same in kind as that intended to be conveyed by the class of notes just mentioned is also conveyed in another way:—

Pl 66 *πώμαλα*:—*ἀντὶ τοῦ οὐδαμῶς· ἔστιν δὲ ἀττικόν*: Av 1310 *ἐμπίπλη*:—*γέμισον· ἔστι δὲ ἀττικόν*: Pl 883 *οὐδὲν προτιμῶ σου*:—*οὐ φροντίζω σου· ἡ φράσις ἀττική.*

Before leaving *λέξεις* I must say something of notes concerned with what are termed *διάφοροι λέξεις*.

When two words with a certain kinship in meaning appear together in the text, it is sometimes reasonable that they should be differentiated. Thus at Pl 544, forasmuch as the text implies that *ἄρτος* and *μᾶζα* differ in meaning, the wise commentator says where the difference lies—**διενήνοχεν** *ἄρτος καὶ μᾶζα, ὅτι ὁ μὲν ἄρτος πάλαι μέμακται, ἡ δὲ μᾶζα νῦν.* In motive at least this note is sound, whatever may be thought of the distinction in meaning which it asserts.

But for another note on another word in the same passage there is an entirely different motive—*ῥαφανίδων*:—*ἀττικοὶ*

ῥαφανῖδά φασιν ἣν ἡμεῖς ῥάφανον, πάλιν δὲ ῥάφανον ἣν ἡμεῖς κράμβην· εἴρηται δὲ ῥαφανὶς παρὰ τὸ **ῥᾳδίως φαίνεσθαι**· *λόγος γὰρ ὡς σπειρομένη θᾶττον ἄνεισι.* Here the distinction marked is not between two words actually occurring in the text, but between the name which was given to a thing in Attic and the name which it bore in the annotator's own time.

Though thus differing in intention these notes both deal with *διάφοροι λέξεις*; so antic are the capers of grammatical terms on the schoolroom floor.

But this is not all. One word by itself may produce *διάφοροι λέξεις*. This may happen in two several ways:—

(1) Pl 1061 **ΠΛΥΝΟΝ**:—*ὀξυτόνως τὸ ἀγγεῖον αὐτό, παροξυτόνως δὲ τὸ πλυνόμενον.*

(2) Ac 21 *ἀγορᾷ*:—**διάφορα** *δηλοῖ* **ἡ λέξις**, *νῦν δὲ τὴν ἐκκλησίαν· ὅθεν ὁ Νέστωρ ἀγορητής· καὶ τὸν τόπον ἔνθα πιπράσκεται τὰ ὤνια καὶ αὐτὰ τὰ ὤνια σημαίνει.*

I am not prepared to affirm that the concocters of all the notes I have quoted thought that thereby they annotated *διάφοροι λέξεις*, though I believe that they did. The account of *διάφοροι λέξεις* here given is borne out in every detail by the list of *διάφοροι λέξεις* compiled by Ammonius somewhere about 400 A.D., a date probably earlier than that at which a commentary like that to Plutus or the Acharnians was thrown together: but it is always precarious to attribute motives to scholiasts, unless their scholia contain terms definitely belonging to a particular doctrine.

The case of *διάφοροι λέξεις* from which I started there can be no debate about. The phraseology is decisive:—

N 638 *πότερα περὶ μέτρων ἢ ῥυθμῶν*;:—‹*ὅτι* ven› **διαφέρει** *μέτρον καὶ ῥυθμός κτέ*: R 1459 ‹*ἢ μήτε χλαῖνα› μήτε σισύρα ‹συμφέρει*›:—**πρὸς τὴν διαφοράν**· [*ἔν τισιν οὖν καὶ σισύρα καὶ σίσυρνα τὸ αὐτὸ πλὴν*] *ὅτι ἡ μὲν σισύρα δοκεῖ βαίτη εἶναι ἐκ δερμάτων αἰγείων, ἡ δὲ χλαῖνα ἀπὸ ἐρίων.*

The manifest corruption in this last note is best accounted for by supposing that commentators had not all the same view of the passage. One view is represented by—**πρὸς τὴν διαφοράν**· *ὅτι ἡ μὲν σισύρα κτέ.* Another by some such note as **ἐκ παραλλήλου**· *καὶ σισύρα καὶ ‹χλαῖ[σίσυρ]να* **τὸ αὐτό.**

The purpose of a note on *διάφοροι λέξεις* was at first the exact opposite of the purpose of a note on *ἐκ παραλλήλου τὸ αὐτό*, and controversies did arise whether there was *διαφορά* or *ἰσοδυναμία* between words:—

V 710 *καὶ πυῷ καὶ πυριάτῃ*:—*<πυριάτης τὸ περίεφθον ὑπό τινων προσαγορευόμενον ὃ κατασκευάζουσιν ἐκ τοῦ πρώτου γάλακτος μετὰ τὸν τόκον· "πυὸν δαινύμενοι καὶ ἐμπιπλάμενοι πυριάτῃ·" ὅθεν* ven*> τισὶν ἔδοξεν πυὸν μὲν εἶναι τὸ πρῶτον γάλα, πυριάτην δὲ τὸ ἐφθὸν γάλα· <ὁ δὲ Παλαμήδης* **τὸ αὐτὸ** *λέγων* **εἶναι** *γράφει κτέ.* ven*>*.[34]

So far there can be no doubt concerning the doctrine of *διάφοροι λέξεις*, or rather *διαφορὰ λέξεων*. To begin with it had some interpretative value for certain passages in old authors which could only be properly understood, if two or more words there occurring were precisely differentiated as to meaning. Moreover, passages for which *διαφορὰ λέξεων* was important were very often just the passages from which compilers of *λέξεις* sought to get at the meaning of obsolete words,[35] and were very properly marked by *τὸ χ πρὸς τὴν διαφοράν* or the like. But naturally *διαφορά* did not last long unsophisticated. It became a trick of the trade to talk about the difference in meaning between two words or more, when either or any of them turned up in the lesson. Much of this sort of annotation is entirely vain and preposterous,[36] and the later a commentary is the more absurdity there often is in it:—

Pl 192 *φακῆς*:—*θηλυκῶς ἡ ἑψηθεῖσα, ἀρσενικῶς δὲ ὁ ἀνέψητος*: 493 *βούλημα*:—*βούλευμα μὲν τὸ ἴδιον, βούλημα δὲ τὸ δημόσιον*: 703 *λιβανωτόν*:—**ἄλλο** *λίβανος καὶ* **ἄλλο** *λιβανωτός· λίβανος μὲν γὰρ αὐτὸ τὸ δένδρον, λιβανωτὸς δὲ ὁ καρπὸς αὐτοῦ*:[37] N 16 *ὀνειροπολεῖ ἵππους*:— . . . **ἄλλο** *δέ ἐστι τὸ ὀνειροπολεῖν καὶ* **ἄλλο**

[34] Some part of the corrupt series of notes at L 549 has a like intention perhaps of distinguishing *τήθεα θαλάττια* and *ἀκαλήφαι θαλαττιαι*.

[35] e.g. Phot. s.v. *στίλβη· λύχνῳ τι ἐοικός· "Ερμιππος θεοῖς· ἐξ ἀγορᾶς δ' ἐγὼ | ὠνήσομαι λύχνον τιν' ἢ στίλβην*: Poll 10 119 : 6 103.

[36] Etymology comes in here also—sch. Eur. Hec 649 *μέλαθρον καὶ μέγαρον διαφέρουσι· μέλαθρον γὰρ λέγεται τὸ μαγειρεῖον ἀπὸ τοῦ μελαίνειν τὸν αἰθέρα, μέγαρον δὲ τὸ ὑπερῷον ἢ καὶ ἄλλο τι τῶν εὐγενῶν οἴκημα, καὶ γίνεται ἀπὸ τοῦ μεγαίρω, τὸ φθονῶ*.

[37] So Pl 689 *συρίξας*:— . . . *ἕκαστον γὰρ τῶν ζῴων ἰδίαν φωνὴν ἔχει, ὡς αἶξ τὸ μηκάζειν κτέ*: 1037 *τηλία*:— . . . *ἔστι δὲ ἡ ἀτρύπητος σανίς, ἐὰν δὲ τρυπηθείη ἀψὶς γίνεται*: and a corrupt note at 134.

τὸ ὀνειρώττειν· τὸ μὲν ὀνειροπολεῖν ἐπὶ κτέ: 317 *διάλεξιν*: — *λόγων θεωρίαν·* **διαφέρει** *διάλεξις διαλέκτου, ὅτι κτέ*:[38] Pa 7 *κατέπιεν*:—**ἄλλο** *φαγεῖν καὶ* **ἄλλο** *καταφαγεῖν καὶ* **ἄλλο** *καταπιεῖν—φαγεῖν μὲν ἐν τάξει, καταφαγεῖν δὲ κτέ*:[39] Ac 1092 *σησαμοῦντας*:—**ἄλλο** *σησαμοῦς καὶ* **ἄλλο** *σησάμη· σησαμοῦς μὲν κτέ.*[40]

Even the commentary to the Birds can furnish what seems like one of these foolish notes:—

510 transcept. *ἵνα δωροδοκοίη*:—. . . *ἔστι δὲ δῶρα μὲν τὰ ἐπὶ δωροδοκίᾳ διδόμενα, δωρεὰ δὲ ἐπὶ τιμῆς.*

Whether or no there are others it is impossible to say. There may or may not be:—

803 *ὠκυπτέροις*:—*τῶν πτερῶν τὰ μὲν καλεῖται πτίλα, τὰ δὲ πτερά, τὰ δὲ ὠκύπτερα*: 946 *χιτωνίσκον*:—*<χιτωνίσκος> τὸ ὑποκοριστικὸν τοῦ χιτὼν ἐπὶ ἀρσενικοῦ μόνως χιτῶνος λέγεται, ἐπὶ θηλυκοῦ χιτώνιον.*

In default of special terminology the exact motives of the annotator may as well be left uncertain.

So much for *διαφορὰ λέξεων* proper and that corruption of it which does not travel outside the language of the ancients, or discover *διαφορά* within the contour of a single *λέξις*. The doctrine almost certainly implied at Pl 544[b] is hardly recognisable for the same, namely, that these are *διάφοροι λέξεις*—

(*α*) *ῥαφανίς* (*ἀττικῶς*): *ῥέφανος* (*ἑλληνικῶς*).
(*β*) *ῥάφανος* (*ἀττικῶς*): *κράμβη* (*ἑλληνικῶς*).

Nevertheless there did come a time when this heresy invaded the schools. I do not think it is to be found in Ammonius,[41] but that is to be found there which accounts for it:—

ῥάφανος καὶ ῥαφανὶς **διαφέρει**· *ῥάφανον μὲν γὰρ ἀττικοὶ λέγουσιν τὴν παρ' ἡμῖν κράμβην, ῥαφανίδα δὲ τὴν παρ' ἡμῖν ῥάπανον* (*ῥέφανον* Valck.).

---

[38] So N 699 *τήμερος*:—*ὡς σημερινός· καί ἐστι τεταγμένον ἐπὶ σώματος, τὸ δὲ τήμερον ἐπὶ χρόνου λέγεται κτέ.* Cp. 570 where there seems to be other doctrine.

[39] See also Pa 631: 790.

[40] Also Ac 741: 966: Ec 371: L 549: T 828 (but see pp. 78 ff supra).

[41] Moschopulus in sch. Batrachomyom 77 (Ludw. p. 242 29–243 9—*σημείωσαι ὅτι αἱ λέξεις* **ἄλλως** *ἐλαμβάνοντο ἐν τοῖς παλαιοῖς καὶ παρ' ἡμῖν* **ἄλλως**· *μῦθος γὰρ παρ' ἐκείνοις ὁ λόγος ἐλέγετο, παρ' ἡμῖν δὲ ὁ ψευδὴς λόγος· . . . ὁμοίως παρ' ἐκείνοις . . . καὶ* **ἄλλαι διάφοροι λέξεις**.

ῥέφανον καὶ ῥάφανον **διαφέρει** *παρ' Ἴωσι καὶ ἀττικοῖς· ῥέφανον μὲν ἣν καὶ ἡμεῖς φαμεν, ῥάφανον δὲ τὴν κράμβην.*

When these have been treated as *διάφοροι λέξεις*:—

ῥέφανος (ἰωνικῶς): ῥάφανος (ἀττικῶς),

the next step is easily taken:—

ῥάφανος (ἀττικῶς): κράμβη (κοινῶς).

The heresy may have been held by more of the commentators than the commentator to the Plutus and may be responsible for not a few scholia.[42] Only there is no proof.

Nor is there any proof that the scholiasts recognised *διαφορὰ* for the same word differently accented, or for the same word used to express different things without change of accent; but it is certain that Ammonius did.[43] At Av 598 is a good instance of a note springing from a doctrine which is certainly old, yet may be in the main due to imagination:—

γαῦλον κτῶμαι:—γαῦλος Φοινικικὸν σκάφος· καὶ νῦν προπερισπωμένως· ἐπὶ δὲ τοῦ ἀγγείου ὀξυτόνως.[44]

It is often admitted that distinctions of this kind, that is, distinctions resting upon accent alone, are attested only by grammatical tradition: and the presumption is that in some cases at all events they are inventions. Whether the annotator on this occasion conceived of *γαῦλος* and *γαυλός* as *διάφοροι λέξεις* is very doubtful, but at Pl 1061[45] he may have done the like and at Ac 125: *ταῦτα δῆτ' οὐκ ἀγχονή:—ἀγχονὴ τὸ πάθος, ἀγχόνη τὸ σχοινίον.*[46]

As to the remaining case, that in which for example *παῖς = ὁ υἱός* and *παῖς = ὁ δοῦλος* are treated as *διάφοροι λέξεις*, I now incline to think that this point of view was that adopted by the commentator to the Acharnians;[47] and if so, then the notes on the Acharnians which appear in the chapter on *ἀμφιβολία* ought to

[42] See detached note A.

[43] See Ammonius (1) s.vv. *ἀγροῖκος: ἀτεχνῶς: γέλοιος*, etc. etc. At Pl 109 it is said of *ἀτεχνως*:—*ὁ γὰρ τόνος διαστέλλει τὸ σημαινόμενον.* (2) s.vv. *θερίζειν: παῖδα: σχολῇ: χειμάζειν: χρηστήριον.*

[44] In another note to the same passage the distinction is not merely ignored, but implicitly denied—*ἄλλως· γαῦλος πλοῖόν τι φόρτιμον, ὡς καὶ σκάφη* (sic) *ἀπὸ τῶν σκευῶν. Ὅμηρος· "γαῦλοί τε σκαφίδες τε."*

[45] See supra p. 368 12.

[46] Implying a text with the accent marked *ἀγχονή*, or at least the accents marked in the note.

[47] See supra p. 307 n. 24.

appear in this chapter too. More notes still should come in here, if the comment on *διαψαίρειν* introduced by *πρὸς τὴν διαίρεσιν*[48] at Av 1717 does involve *διαφορά*.

With these instances of words partially synonymous may be mentioned the few comments which assert complete identity of meaning[49] to exist between certain words :—

> N 173 *γαλεώτης* :—**ἑκατέρως** *λέγεται καὶ ἀσκαλαβώτης* (170) *καὶ γαλεώτης* :[50] T 917 *τῇ λαμπάδι* :—*τὸ χ παράκειται τῷ στίχῳ· καί φησι* Καλλίστρατος . . . *ὡς δῆλον εἶναι ὅτι* **ἑκατέρως** *ἔλεγον* (i.e. *λαμπάς* and *δᾷς*) : Pa 628 *κορώνεων* :— . . . *ταύτην δὲ καὶ κοράκεων λέγουσιν· ὁ γὰρ καρπὸς αὐτῆς κόρακι ἔοικε κατὰ τὸ χρῶμα* :[51] Ac 741 *ὗν ἐπὶ θηλείας, σῦν δὲ ἐπὶ ἄρσενος· κέχρηνται δὲ καὶ* **ἀδιαφόρως.**

The identity of meaning is sometimes in words from different periods in the language of the ancients :—

> T 754 *σφαγεῖον* :—*τοῦτο αἱματοδεκτικὸν ἀγγεῖον ὃ εἶπεν ὁ ποιητὴς ἀμνίον* : Pa 734 . . . *ἢ ῥαβδούχους εἶπεν τοὺς κριτὰς τοῦ ἀγῶνος οὓς ὁ ποιητὴς αἰσυμνήτας εἶπεν* : R 121 etc.

Sometimes of alternative names for the same period of the language one is said to be the more usual or the more correct :—

> Av 695 *ὑπηνέμιον ᾠόν* :— . . . *ὅτι σύνηθες αὐτοῖς* **μᾶλλον** *ἀνεμιαῖον λέγειν· καὶ* Πλάτων *κτέ*.[52]

For the whole order of comments scholiasts may have been far more indebted to lexica[52] than to the hypomnematists, though no doubt most of the material was first collected piece by piece

---

[48] See supra p. 364, n. 32.

[49] Dion. Thr. p. 36 *συνώνυμον δέ ἐστι τὸ ἐν διαφόροις ὀνόμασι τὸ αὐτὸ δηλοῦν, οἷον ἄορ ξίφος μάχαιρα σπάθη φάσγανον.*

[50] This is an inference from the text resembling one at Ac 954 'Ισμήνιχε :— *ὃν εἶπεν ἄνω 'Ισμηνίαν νῦν 'Ισμήνιχον ὁ Θηβαῖος καλεῖ.*

[51] Therefore *κοράκεως* at least is properly *φερώνυμον* (Dion. Thr. 37). There are also notes upon *ἐπώνυμα* and *διώνυμα*, e.g. N 186 Πύλου :— . . . *ἰστέον τε ὅτι ᾗ ἐπωνυμίας ἔχει ὁ τόπος,* Πύλος, Κορυφάσιον, Σφακτηρία : T 897 Θεονόη :—*ἣν εἶπεν* Ὅμηρος Εἰδοθέαν, cp. Av 212 : R 293 Ἔμπουσα :— . . . *ἔνιοι δὲ τὴν αὐτὴν τῇ* Ἑκάτῃ *κτέ* : N 595 : R 407 : L 443 : Pa 457, etc.

[52] Notes of some of these types are more in keeping with *Λέξεις* of sorts—Phot. *ῥάκιον καὶ ῥάκος ἅμφω λέγουσιν* : Phryn. BA 64 *σμῆνος καὶ ἑσμός* :—*ἑκάτερον δόκιμον* : id. 43 14 *θρύπτεσθαι, ὠρᾴζεσθαι* :—*ἀμφώ* : id. 66 17 *ἀττικώτερον τὸ τητινόν. εἴρηται μέντοι καὶ ἐπέτειον* : ib. 64 19 *συμμαθητάς* :—*οἱ ἀκριβεῖς συμφοιτητάς* : ib. 43 16 *θνησείδιον μᾶλλον ῥητέον ἢ κενέβρειον.*

by the authors of commentaries, scanning their text for indications of "usage" in respect alike to the meaning and the form of words. There are scholia in which the prying commentator's temper reveals itself:—

> Av 569 *σέρφον ἔνορχον*:— . . . *δῆλον δὲ ἐντεῦθεν ὅτι οὐχ ὡς οἴονταί τινες σπερμάτιον ὁ σέρφος κτέ*: 1339 *λίμνας*:—*καὶ οὗτος λίμνην τὴν θάλασσαν εἴρηκεν*: T 74 *κηδεστήν*:—*τὸ σημεῖον· οὐ μόνον κηδεστὴς ὁ ἐκδιδοὺς ἀλλὰ καὶ ὁ λαμβάνων*: Pa 380 *ἀμαλδυνθήσομαι*:—*ἀντὶ τοῦ ἀφανισθήσομαι· παρατηρητέον οὖν πρὸς τοὺς παρ' Ὁμήρῳ ἐξηγουμένους "τεῖχος ἀμαλδύνας" ἀντὶ τοῦ ἀφανίσας.*

Some of these are commentary-bred, even when the commentator's name has been lost; but others are merely scholiasts' prattle in which they use the day's lesson in Aristophanes to remind the boys of some trifling piece of information that they have often been given before:—

> Pl 652 *τὰ πράγματα*:—*σαφῶς νῦν τὰ πράγματα χαλεπὰ καὶ ἀνιαρά*: ib. *ἀκριβῶς δεδήλωκεν ὅτι ἐπὶ κακῶν ἔλεγον τὰ πράγματα*: Ac 782 *νῦν σαφῶς σημαίνει ὅτι χοῖρος τὸ γ. αἰδ. λέγει.*[53]

[53] Pa 865: Ac 299: 345: 739: T 261: 363: Ec 296: sch. ven Pa 413: 419.

LONGER NOTES TO CHAPTER I

A

SCHOLIA IN γλωττῶν (λέξεων) ἀπόδοσις IN WHICH ATTESTING CITATIONS ARE FURNISHED

Such citations are called by Erotian (35 12) δίδυμοι μαρτυρίαι (parallel testimonies) but ordinarily μαρτυρίαι. They are sometimes spoken of as παραδείγματα, sometimes by later writers as χρήσεις. Of these terms μαρτυρία corresponds to μαρτυρεῖ ὁ δεῖνα : παράδειγμα to δείκνυσιν ὁ δεῖνα, δηλοῖ, ὑποδηλοῖ ὁ δεῖνα, and more especially to ὡς καὶ ὁ δεῖνα : χρῆσις to ἐχρήσατο, κέχρηται ὁ δεῖνα. Properly χρῆσις is "usage," "use"—Galen 18 (1) 450 πολλὴ δ' ἐστὶν ἡ χρῆσις τῆς λέξεως κατὰ τοῦτο τὸ σημαινόμενον ἅπασι τοῖς Ἕλλησι : and so freq. in lexica. It may be replaced by ἔθος and by συνήθεια : Galen 19 65 ὅσα τοῖς ἄλλοις παλαιοῖς ὑπάρχοντα συνήθη τῶν ὀνομάτων οὐκέτ' ἐστὶν ἐν ἔθει νῦν : sch. N 609 ἦν ἀρχαῖον ἔθος τὸ ταῖς ἐπιστολαῖς προστιθέναι τὸ χαίρειν . . . ὅθεν γέγονεν ἐν χρήσει νῦν : T 747 τοῦτο ἔθος ἦν Ἀττικοῖς λέγειν κτέ : ib. εἰώθασι λέγειν. But χρῆσις = "citation" is common in Eustathius, often accompanied by φέρειν ("adduce"), and occasional in scholia—Eur. Or 249 ἔστι δὲ ἡ χρῆσις οὕτως + citation = "the manner of using it is as follows." Hence αἱ χρήσεις, "the instances of the use of a word given in lexica" sch. Pl 681 : Eustath. 1066 20 = ὅτι δὲ περιεκτικὸν ἐκ τῆς χαράδρας ὁ χαραδρεὼν αἱ ῥητορικαὶ χρήσεις δηλοῦσι, that is, the examples furnished by some Λέξεις ῥητορικαί. The distinction is well known between χρῆσις (= ἡ τῶν παλαιῶν ποιητῶν μαρτυρία) and παράδοσις (= ἡ τῶν γραμματικῶν μαρτυρία) EM 811 57. In respect to γλῶτται the γραμματικοί could often do no more than state that such and such a sense was known in a spoken dialect, the word not being found in literature; and such statements became part of the "grammatical tradition"—Erot. 22 17 ἐλινύειν :—Βακχεῖος μὲν ἐν ᾧ φησὶν "ἀργεῖν, σχολάζειν," λέγων ὅτι Ἠλεῖοι μὲν ἐλινύειν τὸ σχολάζειν λέγουσιν, Οἰμβριοι δὲ τὸ ἀργεῖν . . . ἀκριβῶς δὲ ὑπὸ τοῦ Βακχείου παραδεδόσθαι. παράδοσις often contradicted χρῆσις especially in regard to accents—Phot. s.v. **CHCAMHN** :—περισπωμένως καὶ Ἀρίσταρχος καὶ Σέλευκος· ἡ δὲ χρῆσις ἑτέρως.

In explanations of λέξεις it is a common practice to say whether a word occurs often or seldom (πολλαχοῦ : ἐν πολλοῖς : πολλάκις : πολύ : πλεῖστον : συνεχῶς : κατακόρως : etc. σπανίως : σπανιάκις : ἰδίως ("exceptionally") etc. So παραδειγμάτων μεστὰ πάντα et sim.

When an exact equivalent can be given for a λέξις, the phrase ἓν

ἀνθ' ἑνός occurs—Erot. 35 12 : Athen. 15 677 c : Suid. s.v. *κάπηλος* etc. From Erot. l.c. and Athen. l.c. it would appear that in respect of *λέξεις οὐχ οὕτω ἀσαφεῖς* it was usual to dispense with *μαρτυρίαι* and merely to furnish *τὸ ἓν ἀνθ' ἑνὸς δηλούμενον*.

For *μαρτυρεῖν, μαρτυρία, μάρτυς* see Erot. 35 11 : Phot. s.vv. *νεοττός* : *παρθένοι* : Suid. s.v. *Ἀθηναίας* : Harpocr. s.vv. *βουλευτής* : *θύστιον* : etc. : sch. Ac 44 : 86 : 108.

Pl 27 *κλεπτίστατον* :—*κερδαλέον, καί, συνετόν· Ὅμηρος· "κλέπτε νόῳ"* : 63 *τὸν ὄρνιν* :—*τὴν κληδόνα, καί, τὸ σύμβολον, ὡς Ἀπολλώνιος· "μηδ' ὄρνις ἀεικελίη πέλε νηΐ·" κοινῶς γὰρ πᾶν σύμβολον . . . ὄρνιν καλοῦσιν . . . ὡς αὐτὸς ἐν Ὄρνισιν ἐδήλωσεν* : 379 *ἐπιβύσας* :—*ἀντὶ τοῦ ἐπιπλήσας· ὡς Ὅμηρος· "νήματος ἀσκητοῖο βεβυσμένον"* : 690 *παρείας* :—*εἶδος ὄφεως . . . μέμνηται δὲ αὐτοῦ καὶ Δημοσθένης "τοὺς ὄφεις τοὺς παρείας" φάσκων* : 753 *ἐδεξιοῦντο* :—*ἀντὶ τοῦ ταῖς δεξιαῖς ᾐσπάζοντο· Ὅμηρος· "δεξιῇ ᾐσπάζοντο ἕπεσσί τε μειλιχίοισι"* (Is this confusion of thought?) : 815 *ἵπνός* :—. . . *ἢ ὁ φανός· "ἵπνοὺς ἔχοντες, ἐν δὲ τοῖς ἵπνοῦσι πῦρ"* (Pa 841) : 908 *τῶν ἰδίων* :—*τῶν ἰδιωτικῶν· καὶ Εὐριπίδης ἐν Βάκχαις·* (?) *"εἰ μὴ γὰρ ἴδιον ἔλαβον ἐς χέρας μύσος"* :

N 53 *ἀλλ' ἐσπάθα* :—*κατανήλισκε καὶ κατήσθιε· σπαθᾶν δὲ τὸ ἀφειδῶς ἀναλίσκειν· καὶ παρὰ τοῖς ῥήτορσιν εἴρηται πολλάκις· κτέ* : 336 *πρημαινούσας* :—. . . *πρημαινούσας δὲ μαινομένας, καί, λαβρῶς φυσώσας· πρῆσαι γὰρ τὸ φυσῆσαι· Ὅμηρος· "ἐν δ' ἄνεμος πρῆσεν μέσον ἱστίον"* : 699 *τήμερος* :—. . . *καὶ ἐν τῇ Εἰρήνῃ· "ἰώ, Λακεδαίμον, τί ἆρα πείσῃ τημέρα;" ἀντὶ τοῦ σημερινή* : 740 *καὶ σχάσας τὴν φροντίδα* :—*ἀντὶ τοῦ καταπαύσας, στήσας, ἀτρεμίσας· καὶ Πίνδαρος "κώπην σχάσας" ἀντὶ τοῦ τὴν εἰρεσίαν καταπαύσας* : 762 *εἶλλε* :—*ἀπόκλειε, ἄφελκε· ὅθεν "ἰλλάσιν"* (Hom. N 572) : 811 *ἀπολάψεις* : — *ἁρπάσεις, ἀποκερδανεῖς, ἀποσπάσεις· "λάψοντες γλώσσῃσιν"* (Hom. Π 161) : 947 *ἀνθρηνῶν* :—*καταχρῶνται* ven> *οἱ ποιηταὶ ‹ἐπὶ* ven> *μελίσσης οὕτως συνεχῶς ‹ὡς› λέγει ‹ . . ? . ›· ὁ δὲ Ἀριστοτέλης συγγενῆ τῇ μελίσσῃ τὴν ἀνθρήνην φησί* : 965 *κρυμνώδη* :—*κρίμνα εἶδος ἀλεύρου ἐξ οὗ ἡ παιπάλη γίνεται, τουτέστι τὸ ἄλευρον· καὶ τὸ λευκαίνειν παλύνειν Ὅμηρος· "ὅτε πέρ τε χιὼν ἐπάλυνεν ἀρούρας"* (confusion of mind?) : 1008 *ὁπόταν πλάτανος πτελέᾳ ψιθυρίζῃ* :—*πνέοντος ἀνέμου μαλακοῦ καὶ ἠρέμα διὰ τῶν φύλλων εἰσιόντος, ὥσπερ προσλαλεῖ τὰ δένδρα, ὅπερ ψιθυρίζειν λέγεται· καὶ Θεόκριτος· "ἁδύ τι τὸ ψιθύρισμα"* :

R 93 *χελιδόνων μουσεῖα* :—*ἀντὶ τοῦ βάρβαρα καὶ ἀσύνετα· καὶ γὰρ ἡ χελιδὼν ἐπὶ τῶν βαρβάρων καὶ ‹ἐν* ven> *τοῖς ἑξῆς· "οὐ περιβρέμεται ὀργικὰ χελιδών"* : 106 *ἀτεχνως* :—*ἀντὶ τοῦ ὅλως, καί, συνόλως· καί ἐστιν οἷον ἁδόλως· τέχνας γὰρ ἔλεγον οἱονεὶ τοὺς δόλους· "ἀμφὶ δὲ δεσμοὶ τεχνήεντες"* (Hom. θ 297) : 191 . . . *οἱ μὲν "κρεῶν" ὡς Ἀρίσταρχός φησιν ἐπὶ τῶν σωμάτων λαμβάνεσθαι πολλάκις, καὶ παρὰ τῷ Σοφοκλεῖ ἐν Χρύσῃ· "τοιοῦτος ὢν ἄρξειε τοῦδε τοῦ κρέως"· κτέ* : 244 *φλέω* :—*λοχμῶδες φυτὸν οὗ μνημονεύει Θεόφραστος παραδηλῶν ὅτι ‹ποτάμιος› βοτάνη ἐστὶν ὡς τὸ βούτομον· μέμνηται αὐτοῦ καὶ ἐν Ἀμφιαράῳ· "πόθεν ἂν λάβοιμι βύσμα τῷ πρωκτῷ φλέων;"* : 280 *ἠλαζονεύετο* :—*ἀντὶ τοῦ ἐψεύδετο· καὶ Μένανδρος· "ἀλαζὼν καὶ θεοῖσιν ἐχθρός"* : 388 *παῖσαι* :—*ὅπερ ἡμεῖς παῖξαι· Ὅμηρος· "παίσατε ὥς χ' ὁ ξεῖνος"* : 588 *ὁ γλάμων* :—. . . *ἄλλοι δὲ τὸν λημῶντα καὶ δίϋγρον τοὺς ὀφθαλμούς· καὶ Σοφοκλῆς ἐν Μάντεσιν ἐπί τινων ὀρνέων· "τοὺς γλαμύρους κατὰ φορβάν"* : 798

μειαγωγήσουσι:—μεῖον λέγουσι τὸ . . . ὅτι δὲ ἴστατο Ἀριστοφάνης ἐν Δράμασι δεδήλωκεν. καὶ ἐπιξήμιον . . . καθάπερ αὐτός φησιν Ἀριστοφάνης <"ἀλλ' εὔχομαι κτέ" ven>:

Av 534 . . . σίλφιον δὲ ῥίζα ἡδύοσμος πρὸς ἄρτυμα· λέγει δὲ τὸ ἐν Λιβύῃ γινόμενον· θεραπεύει δὲ πολλὰ καί ἐστι πολυτίμητον· καὶ ἐν Πλούτῳ φησί· "οὐδ' ἂν εἰ κτέ": 581 οὐκ ἐθελήσει:—Ὅμηρος· "οὐδ' ἔθελε προρέειν·" ἀντὶ τοῦ οὐ δυνήσεται: 598 γαῦλον κτῶμαι:—γαῦλος Φοινικικὸν σκάφος . . . Καλλίμαχος· <Κυπρόθε Σιδόνιός με κατήγαγεν ἐνθάδε γαῦλος ven>: ib. γαῦλος πλοῖόν τι φόρτιμον, ὡς καὶ σκαφίς, ἀπὸ τῶν σκευῶν· Ὅμηρος· "γαῦλοί τε σκαφίδες τε": 933 σπολάδα, see p. 364 11 supra: 1302 πηνέλοψ:—ὁ πηνέλοψ νήττῃ μέν ἐστιν <ὄρνεον Graeven> ὅμοιον, περιστέρᾳ δὲ μέγεθος· μέμνηται δὲ αὐτοῦ Στησίχορος καὶ Ἴβυκος: 1379 πόδα κυλλόν:—ὅτι πολλάκις τὸ μὲν κυλλὸς ἐπὶ τοῦ ποδὸς ἔτασσον ὡς ὁ ποιητής· "ὄρσεο κυλλοπόδιον," τὸ δὲ χωλὸς ἐπὶ τῆς χειρός, ὡς Εὔπολις· "ὅτι χωλός ἐστι κτέ": 1563 Menander cited in a corrupt note: 1620 . . . μισητίαν δὲ οἱ μὲν περὶ Ἀριστοφάνη τὴν εἰς τὰ ἀφροδίσια ἀκρασίαν· καὶ τὸ "περὶ σφυρὸν παχεῖα μισητὴ γυνή" οὕτως ἐξηγοῦνται κτέ: 1636 ὀλίγον:—ἀντὶ τοῦ οὐ· Ὅμηρος· "ἦ ὀλίγον οἱ παῖδα": 1648 διαβάλλεταί σ' ὁ θεῖος:—ὅτι τῷ διαβάλλεσθαι χρῶνται ἐπὶ τοῦ ἐξαπατᾶν ὡς καὶ Ἄρχιππος ἐν Πλούτῳ· "ἔστιν δέ μοι καλῶς πρόφασις ηὑρημένη· τὸν γὰρ γέροντα διαβαλοῦμαι τήμερον·" παρόμοιον δὲ καὶ τὸ Ὁμηρικὸν "παραβλήδην ἀγορεύων," καὶ παρ' Ἀλκαίῳ "παραβάλλεταί σε": 1681 ὥσπερ αἱ χελιδόνες:—. . . καὶ Αἰσχύλος τὸ βαρβαρίζειν χελιδονίζειν, καὶ Ἴων ἐν Ὀμφάλῃ τοὺς βαρβάρους χελιδόνας ἀρσενικῶς φησι: 1764 τήνελλα—Archilochus cited, but this may not be a note on γλ. ἀπόδοσις:

Eq 152 τουλέον:—τὸ μαγειρικὸν τραπέζιον· <καὶ Ὅμηρος ven>· "βάλλον δ' εἰν ἐλεοῖσιν": 159 ταγέ:—ἀρχηγέ· Ὅμηρος· "παρὰ δ' οἱ ταγοὶ ἄμμι μενόντων":

Pa 1 αἶρε ἀντὶ τοῦ φέρε· καὶ παρ' Ὁμήρῳ ἀξιοῦσι τὸ ἀείρειν ἀντὶ τοῦ διδόναι καὶ προσφέρειν λεγεσθαι ἐν τῷ "μή μοι οἶνον ἄειρε": 59 μηκκόρει δὲ ἀντὶ τοῦ ἔρημον οἰκητόρων ποίει διὰ τῶι πολέμων· ἦν δὲ καὶ ἁρά τις αὕτη τοῖς ἀρχαίοις· ὥς που καὶ Μένανδρός φησι· "πολλάκις ἐκκορηθείης σύ γε," βουλόμενος τὸ ἄρδην ἀπολέσθαι σημαίνει: 97 ἀλλ' ὀλολύζειν:—τὸ μετὰ κραυγῆς εὔχεσθαι· Ὅμηρος· "αἱ δ' ὀλόλυξαν": [380 see supra p. 373 9 :] 432 <ἔργῳ> φιαλοῦμεν:—ἔργῳ ἐπιβαλοῦμεν, ἐπὶ τοῦτο ὁρμήσομεν· προείρηται ἐν τοῖς Σφηξίν (1348) (?): 749 ἐπύργωσε:—ἀντὶ τοῦ ηὔξησε καὶ ἐμεγάλυνε καὶ ἠσφαλίσατο, καί, ἐπὶ τὸ σεμνότερον τὰ ποιήματα ἤγαγεν· καὶ ἐν ἄλλοις περὶ αὐτοῦ (sic) φησίν· "ἀλλ' ὦ πρῶτος τῶν Ἑλλήνων πυργώσας <ῥήματα σεμνά>" (R 1004): 830 ἀναβολάς:—τὰς ἀρχὰς τῶν ᾀσμάτων· "ἤτοι ὁ φορμίζων ἀνεβάλλετο" φησὶν Ὅμηρος: 981 παρακλίνασαι:—παρανοίξασαι· Ὅμηρος· "ἠμὲν ἀνακλῖναι πυκινὸν νέφος": 1009 τένθαις:—ἀντὶ τοῦ λίχνοις· τένδειν γὰρ τὸ ἐσθίειν· "ὅτ' ἀνόστεος ὂν πόδα τένδει·" Ἡσίοδος:

L 45 <περιβαρίδας>:—ὑποδήματος εἶδος αἱ περιβαρίδες ὡς Θεόπομπος ἐν Σειρῆσιν· "ὑποδοῦ λαβὼν τὰς περιβαρίδας": <282> ὅτι τὰς τάξεις ἀσπίδας ἔλεγον· καὶ αὐτὸς πάλιν Ἀριστοφάνης ἐν Βαβυλωνίοις· "ἴστασθ' ἐφεξῆς πάντες ἐπὶ τρεῖς ἀσπίδας": 288 τὸ σιμόν:—ἀντὶ τοῦ τὸ πρόσαντες· <καὶ ἐν Βαβυλωνίοις· "μέσον ἔρειδε πρὸς τὸ σιμόν·" καὶ Πλάτων ἐν Νίκαις· "τουτὶ προσαναβῆναι τὸ σιμὸν δεῖ cod. Leid.>: 472 ὅτι <κυλοιδιᾶν τὸ> οἰδεῖν τὰ περὶ τῶν ὀφθαλμῶν μέρη <καί,> κύλα· καὶ

παρὰ Θεοκρίτῳ "δηθὰ κυλοιδιοῦντες": 477 κνωδάλοις:—τοῖς θηρίοις· κυρίως δὲ τοῖς θαλαττίοις· κινώδαλα γὰρ τὰ ἐν τῇ ἁλὶ κινούμενα· καὶ καταχρηστικῶς "Ομηρος· "κνώδαλον ὅττι δίοιτο": 549 ἀλλ' ὦ τηθῶν ἀνθρωποτάτων:—. . . εἰσὶ καὶ ὄστρεα θαλάσσια· "Ομηρος· "πολλοὺς ἂν κομίσειεν ἀνὴρ ὄδε τήθεα διφῶν" κτέ: 575 οἰσπώτην:—τοῦ ἐρίου ὁ ῥύπος οἰσπώτη λέγεται· καὶ Κρατῖνος Διονυσαλεξάνδρῳ· "οὔκ, ἀλλὰ βόλιτα χλωρὰ καὶ οἰσπώτην πατεῖν": 923 ἐπιτόνου (?):—. . . δηλοῖ δὲ ἐπὶ δέρματος· "Ομηρος· "ἐπίτονος βέβλητο": 1243 διποδιάξω:—τοῖς δύο ποσὶ χορεύσω· εἶδος δὲ ὀρχήσεως ἡ διποδία, ἧς μέμνηται καὶ Κρατῖνος ἐν Πλούτοις· "ἄρξει γὰρ αὐτοῖς ἡ διποδία καλῶς": 1257 πρὸς τὸ ‹ἀφρός·› παρὰ τῷ Ἀρχιλόχῳ· "πολλὸς δ' ἀφρὸς ἦν περὶ στόμα·" καὶ Σοφοκλῆς· "ἀναζέουσι θρομβώδεις ἀφροί">· Αἰσχύλος δέ· "ἀφρὸς βορᾶς βροτείας ἐρρύη κατὰ στόμα":

Ac [16 . . . ὁ δὲ ὄρθιος αὐλητικὸς νόμος οὕτω καλούμενος διὰ τὸ εἶναι εὔτονον καὶ ἀνάτασιν ἔχειν· "Ομηρος· ‹ἧνσε θεὰ μέγα τε δεινόν τε› ὄρθι', 'Αχαιοῖσιν ‹δὲ› μέγα ‹σθένος ἔμβαλ' ἑκάστῳ›:] 108 ἀχάνας:—ἀχάνη μέτρον ἐστὶ Περσικόν, ὥσπερ ἡ ἀρτάβη παρ' Αἰγυπτίοις· ἐχώρει δὲ μεδίμνους ἀττικοὺς $\overline{\mu\varepsilon}$, ὡς μαρτυρεῖ Ἀριστοτέλης: 114 ἄλλως:—ἠλιθίως καὶ ματαίως, ὡς καὶ "Ομηρος· "Σπερχεῖ', ἄλλως σοί γε πατὴρ ἠρήσατο Πηλεύς·" οἱ δὲ Ἀττικοὶ εἰώθασι προστιθέναι τὴν τήν, τὴν ἄλλως λέγοντες: 172 εἰς ενην:—οἷον, ἐς τρίτην· "μηδ' ἀναβάλλεσθαι ἔς τ' αὔριον ἔς τε ἔννηφι" (Hes. Op 410)· τινὲς δὲ εἰς τριακάδα . . . Ἀττικοὶ δὲ καλοῦσιν ἕνην καὶ τὴν παλαιάν· καὶ Δημοσθένης ἐν τῷ κατὰ Ἀριστογείτονος· "τὰς ἕνας ἀρχὰς ταῖς νέαις ὑπεξιέναι": 279 ἐν τῷ φεψάλῳ:—ἐν τῷ καπνείῳ· φέψαλοι γάρ εἰσιν οἱ σπινθῆρες· "ἀλλ' οὐδὲ μοιχοῦ καταλέλειπται φεψάλιξ" (L 107 κτέ: 549 τροπωτῆρων:—τῶν ἱμάντων τῶν συνδεόντων πρὸς τὸν πάτταλον, λέγω δὴ τὸν σκαλμόν, τὴν κώπην· "Ομηρος· "τρόποις ἐν δερματίνοισιν," τοντέστιν τοῖς τροπωτῆρσι: 739 see Ald: 772 εἰ βούλει, φησί, ποιησώμεθα συνθήκας περὶ θυμητίδων ἁλῶν, οἷον μετὰ θύμον τετριμμένων· καὶ ἑτέρωθι· ἅλας θυμίτας δοὺς ἐμοὶ καὶ κρόμμυα (l. 1099 infr.): 996 νέα μοσχίδια τὰ νέα βλαστήματα· καὶ ἡ ἁπαλὴ καὶ νέα λύγος μόσχος· "Ομηρος· "δίδη μόσχοισι λύγοισι": 1021 μέτρησον:—ἀντὶ τοῦ δάνεισον· καὶ Ἡσίοδος· "εὖ μὲν μετρεῖσθαι παρὰ γείτονος, εὖ δ' ἀποδοῦναι·" καὶ Θεόπομπος Καπήλισιν· "‹ἢ› μετάδος ἢ μέτρησον ἢ τιμὴν λάβε": 1086 τὴν κίστην:—τὴν ὑψοθήκην· "Ομηρος· "μήτηρ δ' ἐν κίστῃ ‹ἐτίθει μενοεικέ' ἐδωδὴν παντοίην, ἐν δ' ὄψα τίθει›": [1158 σίζουσα:—ἀντὶ τοῦ ζέουσα, ποιὸν ἦχον ἀποτελοῦσα· "Ομηρος· "ὣς τοῦ σίζ' ὀφθαλμός":]

T 258 κεφαλὴ περίθετος:—. . . λέγουσι δὲ περίθετον πρόσωπον ὡς Ἀριστομένης ἐν Γόησι· "παντευχίαν δὲ τοῦ θεοῦ ταύτην λαβὼν καὶ περίθετον πρόσωπον κτέ": 389 καὶ παρὰ Κρατίνῳ κτέ: 423 Λακωνίκ' ἄττα:—. . . Μένανδρος Μισουμένῳ· "Λακωνικὴ κλεὶς ἐστιν ὡς ἔοικέ μοι περιοιστέα": 516 κύτταρον:—Θεόφραστος ‹ἐπὶ τῶν› ἀποπιπτόντων φησὶ τῆς πιτύος καὶ τῆς πεύκης· κτέ: 572 ὁμοῦ ἀντὶ τοῦ ἐγγὺς παρὰ τοῖς ἀττικοῖς· καὶ Μένανδρος· "ἔστι δὲ ὁμοῦ τὸ πρᾶγμα" (may be σχῆμα): 747 σχεδὸν τοσοῦτον χῶσον ἐκ Διονυσίων:—εἰώθασι λέγειν ‹ › "μικρόν τι πρὸ Ἐναγισμάτων" φησὶν Εὔπολις: 846 ἰλλός:—τυφλός, διεστραμμένος τὴν ὄψιν· Σώφρων· "ἰλλοτέρα τὰν κορωνᾶν": 917 see p. 355 24 (?): 947 παίσωμεν:—καὶ "φιλοπαίγμονος ὀρχηθμοῖο" (Hom. ζ' 133):

The humdrum scholiast knew his Homer and could count apparently on his pupils' knowledge of Homer. Quotation from Homer is carried to a ridiculous extent by the commentator to the Acharnians who quotes him for every kind of purpose, and in a most peculiar way is accustomed to treat TROPES just as if they were λέξεις, quoting (Homer mostly) for them at every turn, e.g. 1 : 7 : 26 : 166 : 180 etc., etc.

Homer and Aristophanes himself taken together furnish half the citations.

B

SCHOLIA IN γλωττῶν (λέξεων) ἀπόδοσις IN WHICH THE EQUIVALENT FOR THE SCHOLIASTS' OWN DAY IS FURNISHED

ἐξέλεξα τὰ παρὰ τῷ φιλοσόφῳ γλωσσηματικῶς ἢ κατὰ συνήθειαν ἀττικὴν εἰρημένα, οὐχ ὑμῖν μόνοις τοῖς Ῥωμαίοις ὄντα ἀσαφῆ ἀλλὰ καὶ τῶν Ἑλλήνων τοῖς πλείστοις . . . καὶ μεταφράσας ἀπέστειλά σοι. Timaeus Ep to Gentianus.[1]

1. Pl 720 *διέμενος* :—*διαβρέχων καὶ διυγραίνων, ὃ νῦν ἐγχυματίζειν φασίν* : 737 *κοτύλη εἶδος μέτρου ὃ νῦν καλεῖται ἡμίξεστον* : 816 *ἀρτιάζομεν* :—*ἀντὶ τοῦ παίζομεν ἄρτια ἢ περισσά, τὸ ἐν τῇ συνηθείᾳ λεγόμενον ζυγὰ ἢ ἄζυγα* : 895 *ὒ ὒ* :—*ἐπίρρημα θαυμαστικὸν ὅπερ ἐν τῇ συνηθείᾳ λέγομεν* : 984 *ὅτι τὸ ἀγοράσαι νῦν συνήθως ἡμῖν φησιν ἀντὶ τοῦ ὠνήσασθαι* : 1064 *ψιμύθιον* :—*ὅπερ ἡμερωτικὸν λέγομεν* : 1085 *τρύγα* :—*πολλάκις καὶ τὸν νέον οἶνον τρύγα ἐκάλουν, νῦν δὲ οὐχ οὕτως ἀλλ' ὡς ἡμεῖς τὴν ὑποστάθμην* :

N 15 *ἱππάζεται* :—*τὸ ἱππάζεσθαι . . . ἀλλὰ τὸ ἐπὶ ἑνὸς ἵππου ὀχεῖσθαι ὃ καὶ νῦν κελητίζειν καλοῦσιν* : 145 *ψύλλα μὲν ἀττικῶς ὃ νῦν ἡμεῖς ψύλλον καλοῦμεν* : 157 *τὰς ἐμπίδας* :—*οὓς ἡμεῖς κώνωπας λέγομεν* : 448 *τρύμη* :—*ὁ τετρημένος σφόδρα, καί, πεπερονημένος ἐν τοῖς πράγμασιν, ὃν ἡμεῖς τρύπανόν φαμεν κτέ* : 450 *κέντρων* :—*τουτέστι, χαλεπὸς καὶ φρικτός· καθὸ καὶ τοὺς ἡνιόχους κεντροτύπους καλοῦμεν κτέ* : 770 *ὁ γραμματεύς* :—*ὁ γράφων τὰ λεγόμενα ἐν ταῖς δίκαις ὃν νῦν καλοῦμεν ἐκσκέπτορα* : 864 *ἁμαξίδα* :— . . . *ἁμαξὶς δὲ πλακοῦντος εἶδος ἣν νῦν κοπτὴν φαμεν* : 1134 *ἕνη τε καὶ νέα* :—*οὕτως παρ' Ἀθηναίοις ἡ παρ' ἡμῖν τριακάς* :

R 222 *ὄρρον δὲ τὸν καλούμενον ταῦρον κτέ* : 339 *χορδῆς* :—*ἡ εἴλησις τῶν ἐντέρων ἐστὶ χορδή, ἣν εἰλητὸν καλοῦμεν ἡμεῖς* : 388 *παῖσαι* :—*ὅπερ ἡμεῖς παῖξαι* :

Av 759 *πλῆκτρον* :— . . . *ἃ ἡμεῖς κέντρα λέγομεν τῶν ὀρνίθων ἐκεῖνοι πλῆκτρα κτέ* : cp. 721 :

Pa 142 *πηδάλιον* :— . . . *πηδάλιον δέ ἐστι τὸ νῦν καλούμενον αὐλέτιον* : 479 *τοῦ ξύλου* :—*τῆς ποδοκάκης τοῦ νῦν καλουμένου κούσπου* : 838 *οἱ διατρέχοντες* :—*οἱ σπινθηρίζοντες, οἱ καλούμενοι διάττοντες* : 841 *ἰπνούς* :—*οὓς νῦν ἡμεῖς λαμπτῆρας ἢ φανοὺς καλοῦμεν* : cp. 443 :

L 89 *βληχώ* :—*τὴν λεγομένην γλήχωνα* : 944 *ῥόδιον* :—*ὃ καλοῦμεν ἡμεῖς ῥόδινον* :

Ac 439 *πιλίδιον τὸ νῦν καλούμενον καμελαύκιον* : 669 *ῥιπίδι* :—*τὸ*

πρὸς κίνησιν πνευμάτων ἐπιτήδειον ὃ ἡμεῖς ῥιπίδιον καλοῦμεν: 707 τυξότου:—ὑπηρέτου δημοσίου, ἐπόπτου καλουμένου: 723 ἀγορανόμους:—οὓς νῦν λογιστὰς καλοῦμεν: 848 μᾷ μαχαίρᾳ:—. . . μᾷ δὲ μαχαίρᾳ εἶπεν ὃ καλοῦμεν ἡμεῖς ξυράφιον: 879 σκάλοπας:—μύας τινάς, οὓς φαμεν σπάλακας: 888 ἐσχάραν:—τὴν νῦν καλουμένην ἄρουλλαν: 920 τίφην:—τίφην οἱ Ἀθηναῖοι καλοῦσι τὴν καλουμένην σίλφην κτέ: 1026 . . . ὅπερ ἡμεῖς βόλβιτον: 1092 . . . σησάμη δὲ ἣν ἡμεῖς φαμεν σησαμίδα: see also 517: 739:

V 90 ξύλον ὃ ἡμεῖς βάθρον κτέ: 1509 ὀξὶς εἶδος χύτρας ὅπερ λοπάδιον καλοῦμεν:

T 380 περίθου:—ὅπερ ἡμῖν σύνηθες ἐπίθου λέγειν: 423 γομφίους δὲ οὓς ἡμεῖς ὀδόντας: 458 συνθηματιαίους:—οὓς ἡμεῖς συνεκδοτικοὺς (sic) λέγομεν: 491 ὀρεωκόμων:—τῶν νῦν καλουμένων σταβλιτῶν ἢ βουρδωναρίων κτέ: 509 ἦτρον:—τὸ κάλυμμα τῆς μήτρας ὃ καλοῦμεν ἔλυτρον:

Ec 56 τριχίδων:—λέγει δὲ τῶν καλουμένων νῦν θρισσῶν κτέ: 737 ἡ κομμώτρια:—ἣν καλοῦμεν νῦν κουρίδα: 1056 Ἔμπουσα:—ἣν καλοῦμεν νῦν Ὀνοσκελίδα: 1173 . . . σιραίῳ βαφέντα, ὅ ἐστιν ἐψήματι ὃ ἡμεῖς γλυκιδίῳ.

NOTE.—Some of these notes do not belong to λέξεων ἀπόδοσις, but it is convenient to put them all together. The ravennas as usual misrepresents the scholiast to V, in whom there are many late terms, e.g. 124 κιγκλὶς γὰρ ἡ θύρα τοῦ δικαστηρίου ἣν καὶ καγκελωτὴν καλοῦσι: just as in the Eq scholiast.

2. I shall select a few metaphrases of λέξεις from each play. To do more would be to write out a large proportion of the "scholia."

Pl 266 κνφόν:—κυρτόν: ib. ῥυσόν:—ῥυτίδας ἔχοντα: ib. νωδόν:—ὀδόντας μὴ ἔχοντα: ib. μαδῶντα:—ἀντὶ τοῦ φαλακρόν, καθόλου τρίχας μὴ ἔχοντα: 351 τὸ παράπαν:—κατὰ πάντα τρόπον, ἐξ ὁλοκλήρου: 729 ἡμιτύβιον:—ἀντὶ τοῦ (1) σουδάριον, ῥάκος ἡμιτριβὲς λινοῦν τι: ἢ (2) φακιόλιον, κροσσοὺς ἔχον ἀμφοτέρωθεν: 807 σιπύη:—ἡ ἀρτοθήκη: 810 αἱ λήκυθοι:—τὰ ἐλαιοδόχα ἀγγεῖα: 815 ἰπνός:—(1) τὸ μαγειρεῖον: ἢ (2) καπνοδοχή: ἢ (3) κτέ: 961 τὸ παράπαν:—παντελῶς: 1087 τρύγοιπος:—ὁ ὑλιστὴρ ὁ σάκκινος:

N 96 πνιγεύς:—οὕτως ὁ κρίβανος: ib. λέγει δὲ τὸν φοῦρνον: 131 στραγγεύομαι:—ἀντὶ τοῦ διατρίβω καὶ ἀναδύομαι: 304 ἐν τελεταῖς ἁγίαις:—ἐν τελεσιουργίαις ἁγιωτάταις κτέ: 496 ἀκαρῆ:—ἀντὶ τοῦ ὀλίγον χρόνον: 509 τὸ δὲ κυπτάζεις ἀντὶ τοῦ στραγεύει καὶ διατρίβεις: 729 ἀπαιδλημα:—κίνημα (sic) ἀποπλάνημα, καί, ἀπάτην τινά, πανούργημα: 881 ἐκ τῶν σιδίων:—ἐκ τῶν λεπύρων τῶν ῥοιῶν: 908 τυφογέρων:—ὀχματόγηρος: 980 προαγωγεύων:—μαυλίζων: 1117 νεᾶν:—ἀντὶ τοῦ ἀροτριᾶν καὶ σπείρειν: 1368 ὀρεχθεῖν:—κινεῖν:

R 104 κόβαλα:—ἀντὶ τοῦ κακοῦργα καὶ ἀνελεύθερα: 200 γάστρων:—γαστρίμαργε: 380 ἐς τὰς ὥρας:—εἰς νέωτα: 566 κατήλιφα:—τὴν μετώδμην: 730 προὐστελοῦμεν:—ἀντὶ τοῦ προπηλακίζομεν, ἐλαύνομεν, εἰσβάλλομεν: 938 παραπετάσμασι τοῖς μηδικοῖς:—τοῖς Περσικοῖς βήλοις:

Av 78 ἔτνους:—ἀθάρας: 791 ἐξίδισεν:—ἐξετίλησεν, ἀπεπάτησεν: 1149 τὸν ὑπαγωγέα:—τὸν ξυστῆρά φησι· πλατὺ δέ ἐστι σίδηρον ᾧ ξέουσι τὸν πηλόν: 1292 κάπηλος:—ἀντὶ τοῦ μάγειρος: 1385 ἀναβολάς:—προοίμια: 1691 τενθείαν:—σιναμωρίαν καὶ λιχνότητα:

Pa 398 *ἀγαλοῦμεν* :—*ἀντὶ τοῦ κοσμήσομεν* : 566 *θρίνακες* :—*τὰ πτύα* : 574 *τῶν παλασίων* :—*τῶν πεπατημένων ἰσχάδων* : 645 *ἐβύνουν* :—*ἀντὶ τοῦ ἐπλήρουν, ἔφραττον* : 893 *τὰ λάσανα* :—*ὅτι οὕτως οἱ χυτρόποδες* :

L 265 *πακτοῦν* :—*κλείειν, ἀσφαλίζεσθαι* : 267 *πρέμνα* :—*τὰ στελέχη τῶν ξύλων* : 586 *τολύπην* :—*συναγωγήν* : 597 *ὀττευομένη* :—*ἀντὶ τοῦ κληδονιζομένη* : 663 *ἐξωμίδα* :—*εὐτελὲς ἱμάτιον* : 933 *διφθέραν* :—*ἱμάτιον πυκνόν* : 1157 *χαϊωτέραν* :—*ἀγαθωτέραν* :

Ac 245 *ἐτνήρυσιν* :—*τὴν ζωμάρυστον, ἐν ᾗ τὸ ἔτνος ἀρύονται* : 321 *θυμάλωψ* :—*ὁ διακεκαυμένος ἀναβάτης* : 454 *πλέκους* :—*τοῦ σπυριδίου, τοῦ πλέγματος* : 459 *κυλίσκιον* :—*ποτήριον* : 469 *τὰ φυλλεῖα* :—*τὰ ἀπολεπίσματα τῶν λαχάνων* : 668 *φέψαλος* :—*σπινθήρ* : 670 *ἐπανθρακίδες* :—*λεπτοὶ ἰχθύες ὀπτοί* : 816 *ἐμπολαῖε* :—*πραγματευτικέ* : 917 *διὰ θρυαλλίδας* :—*διὰ τὰ ἐνλύχνια* : 927 *φορυτόν* :—*φρύγανον σχοίνινον, δέσμην χόρτου συρφετώδους* :

T 142 *λακωνικά* :—*ἀνδρεῖα ὑποδήματα* : 347 *χοός* :—*τοῦ διξέστου· χοῦς γὰρ β ξέσται, χοεὺς δὲ ξ* : 386 *προπηλακιζομένας* :—*ὑβριζομένας* : 486 *σφάκον* :—*ἐλελίσφακον* : 499 *τοὔγκυκλον* :—*στολῆς εἶδος* : 556 *στλεγγίδας* :—*ξύστρας* : 729 *θυμάλωπα* :—*σπινθῆρα* : 1054 *αἰόλαν* :—*σκοτεινήν* : 1168 *ὑποικουρεῖτε* :—*λάθρα ποιεῖτε* :

Ec 36 *κνῦμα* :—*τὸν ἠρεμαῖον κνησμόν* : 127 *ἐσταθευμέναις* :—*ἐξ ἐπιπολῆς ὑπτηθείσαις* : 146 *ἀφανανθήσομαι* : — *ξηρανθήσομαι* : 227 *εὔζωρον* : — *ἄκρατον* : 276 *ἐπαναβάλεσθε* : — *ἀντὶ τοῦ περιστολίσασθε* : etc., etc.

CHAPTER II

THE EXPLAINING OF MATTERS OF FACT

Cum soleret ex lectione quotidiana quaestiones super coenam proponere et comperisset Seleucum grammaticum a ministris suis perquirere quos quoque tempore tractaret auctores, atque ita praeparatum venire, primum a contubernio removit, deinde etiam ad mortem compulit.—SUET. *Tib.* 56.

"WE had such fun! As we went along, Kitty and me **drew up** all **the blinds**, and pretended there was nobody in the **coach**."

"The lifted **axe**, the agonising **wheel**,
Luke's iron crown and **Damien's** bed of steel."

"He had been to the **Montem** with a friend, who had a son at **Eton**."

"Who, when he plays at **tables**, chides the dice."

"He detected **the bishop's foot** in the first course."

"How faery **Mab** the **junkets** eat."

"The giant **Laurcalco** who was lord of the silver bridge."

"And does in the **pomegranates** close
Jewels more rich than **Ormus** shows."

"Let him be furnished immediately with a **green bag** and papers, and **threepence** in his pocket, and away with him to **Westminster Hall**."

Such are the matters with which *ἱστοριῶν*[1] *ἀπόδοσις* deals.

[1] Suet. de Gram 20—"Cornelium Alexandrum Grammaticum Graecum, quem propter *antiquitatis notitiam* Polyhistorem multi, quidam *Historiam* vocabant." He was an Encyclopaedia, a mine of *information*. The *ἱστορικός* does not invent (though many *ἱστορικοί* did invent), but myth and legend and poetic inventions no less than the doings and sayings of men in the past, their life and customs, their religious beliefs and observances, all are within his province. Hence *ἱστορία* comes to mean almost "matter of fact" in the phrase *παρὰ τὴν ἱστορίαν*—Cic. ad Att 13 10 "sed illud *παρὰ τὴν ἱστορίαν*, tu praesertim! me reliquum consularem!" "That

A scholiast should be ready with an account of any person, place, thing, custom, religious rite or festival, historical incident referred to in the text, of anything indeed outside a boy's knowledge or experience. He should point out mistakes made by his author, such as Goldsmith's "Luke" for "George," Keats's "Cortez" for "Balboa," Browning's declaration that a rider at the gallop "rebuckled the cheek-strap, chained slacker the bit." For all such things are *παρ' ἱστορίαν*.[2] He should mark ancient customs, even if they be no more important than that cheese was sold by weight, radishes cut round, not lengthways, fires blown by fans.[3] He should mark the many anachronisms into which poets fall in epics at least and tragedies.[4] He should debate difficult points just as his successor does still—what Milton intends by "the two-handed engine," which is the "text in Galatians," that Browning's Spaniard says "entails twenty-nine distinct damnations," who it is "who sings to one clear harp in divers tones, etc."[5] He should be prepared with the legendary lore respecting Queen Mab,[6] be able to describe the game of "tables," to give a recipe for junket,[7] to expound a proverb or a proverbial turn, to say where Ormus[8] was, and what it had to do with jewels, to tell something about pomegranates.

The humdrum scholiast was not very well qualified to do the

---

you of all men should make such a slip in a matter of fact as to call me the one consular left!" Mart. Lib Spect 21 "haec tamen res est facta *παρ' ἱστορίαν* (Housman: ita pictoria MSS.), of the story of Orpheus represented with the variation that Orpheus was killed by a *bear*. Cic. ad Att 1 19 "non *ἐγκωμιαστικά* sunt haec sed *ἱστορικά* quae scribimus," "not a eulogy, but a statement of facts."

[2] For *παρ' ἱστορίαν* is sometimes substituted *ἰδίως* or *κακῶς* or the like, e.g. Pl 538 *ἰδίως εἶπεν τὰς ψύλλας βομβεῖν· οὐ γὰρ προΐασι φωνήν*: R 248 . . . *ἁπλούστερον δὲ εἴρηται*: sch. Eur. Or 1645: Tr 448.

[3] Sch. N 981: R 1369: Ac 863: T 400: 506: Ec 842, etc.

[4] In comedy anachronisms are naturally few but even there the scholiasts discover a few, e.g. N 863: Pl 179 Ald, and cp. for a converse kind of anachronism R 232. In scholia to tragedies anachronism is frequently noted (*παρὰ τοὺς χρόνους*: *ἀναχρονισμός*: *ἀνεχρόνισεν*: *ἀνακεχρόνισται*: *τοῖς χρόνοις ἀνῆκται*: *ἀνάγει τοὺς χρόνους*: *προληπτικὸς ὁ λόγος*, etc.).

[5] But these are profitable questions compared with most of the *ζητήματα* (or *αἰτήματα* as they were sometimes called by later scholiasts) propounded. At T 21 and 80 are reasonable queries; but at Pl 88: R 53: 297 ven: N 272 ven: Pa 48 ven; cp. T 840: one marvels at the annotators' state of mind.

[6] There are not many occasions in comedy for notes upon *μῦθοι*, but there are some, e.g. Pl 773: N 1063: Av 102: 203: 553: 695: 835: 1252: 1553: Pa 129: 650: L 139: 558: Ac 1082: T 130: Ec 473: 1029.

The word *ἱστορία* may be used with special reference to folklore. Dio Chrys. 1 *ταῖς μὲν πόλεσιν οὐ πάνυ προσῆειν, περὶ δὲ τὴν χώραν διέτριβον ἄτε πολλὴν ἱστορίαν ἔχουσαν.*

[7] e.g. sch. Ac 1102.

[8] The scholiasts have sound knowledge about the Attic demes, but in respect to geography generally they are vague, e.g. Av 145 *ἡ Ἐρυθρὰ θάλασσα παρὰ τὸν ἀνατολικὸν ὠκεανόν*: 188 *τινές φασι μεταξὺ Ἰνθοῦς καὶ Ἀττικῆς εἶναι τὴν Βοιωτίαν.*

work of a dictionary of antiquities. Now and then he has gone to good hypomnemata, or to lexica, *ἀναγραφαί*, *ἐκλογαί*, etc., or borrowed information from well-known historians or annalists or writers upon special departments of knowledge,[9] but the great bulk of annotation upon *ἱστορίαι* is from different causes untrustworthy or entirely worthless. This was understood of old by those who had a right to judge, and anybody who will take the trouble to read through the scholia of this kind will be ready to acknowledge that Quintilian's description[10] of comments of this order with which he was familiar represents the truth pretty closely. Their worthlessness is sometimes revealed by the scholiasts themselves; it is abundantly demonstrated by evidence supplied by scholia.[11] If there are many allusions not in Shakespeare only and his contemporaries but in much later dramatists which have not yet been explained, it cannot be thought surprising that in Attic comedy there should have been scores of allusions to fugitive and unrecorded incidents which defied the most painstaking explorers among the Epigoni.[12] But if men

[9] Notes in which *μαρτυρίαι* are recorded and quotations of any length are made from authorities are not *σχόλια* proper, but have been written out from a commentary or from some work of reference, e.g. Pa 1242 ven, at the end of which is found—*περὶ δὲ τῆς πάντων τούτων κατασκευῆς καὶ χρήσεως ἐξῆκται ἐν ταῖς ἐκλογαῖς*. Occasionally a distinction is made between careful and careless commentaries which have been consulted, but on what this judgment was based no evidence is given, e.g. sch. ven Pl 385 Ἱάμφιλον *μὲν* Καλλίστρατος *καὶ* Εὐφρόνιος *τραγῳδίας ποιητήν φασι καὶ διδάξαι* Ἡρακλείδας, *τὰ δὲ λίαν ἐπιτετηδευμένα ὑπομνήματα διστάζειν πότερον τραγικὸς ποιητὴς ἢ ζωγράφος κτέ*: id. V 738 . . . *οἱ δὲ ἀκριβέστεροί φασι κτέ*.

[10] 1 8 18 His accedit enarratio historiarum, diligens quidem illa, non tamen usque ad supervacuum laborem occupata. Nam receptas aut certe claris auctoribus memoratas exposuisse satis est. Persequi quidem quid quisque unquam vel contemptissimorum hominum dixerit, aut nimiae miseriae aut inanis jactantiae est, et detinet atque obruit ingenia melius aliis vacatura. Nam qui omnes etiam indignas lectione scidas excutit anilibus quoque fabulis accommodare operam potest. Atqui pleni sunt ejusmodi impedimentis grammaticorum commentarii vix ipsis qui composuerunt satis noti. Nam Didymo quo nemo plura scripsit accidisse compertum est ut, cum historiae cuidam tanquam vanae repugnaret, ipsius proferretur liber qui eam continebat. Quod evenit praecipue in fabulosis usque ad deridicula, quaedam etiam pudenda; unde imperitissimo cuique pleraque fingendi licentia est, adeo ut de libris totis et auctoribus, ut succurrit, mentiatur tuto, quia inveniri qui nunquam fuere non possunt. Nam in notioribns frequentissime deprehenduntur a curiosis. Ex quo mihi inter virtutes grammatici habebitur aliqua nescire. Cp. p. 363 supra note 29.

[11] viz. by the very large number of scholia in which different explanations are given of the same allusion. Sometimes these are attributed to the great scholars, e.g. Pl 718: N 109: R 55: 357: Av 1297: 1378.

Johnson's judgment was sound, "that all works which describe manners require notes in sixty or seventy years, or less" (Boswell's *Life of Johnson*, vol. ii. p. 212 of Birbeck Hill's edition).

[12] Even in cases in which they could discover from literature the general nature of an allusion, they were necessarily at a loss to account for it. They could find out that Clito was alluded to as *λαχανόπωλις*, Orestes as *λωποδύτης*, *Κλεώνυμος* as

of solid learning were nonplussed, what of the indigent *γραμματικός*? And if commentators improvised and conjectured, was a schoolmaster to blame for doing the like?

All that has been said in the last chapter of *γλωττῶν ἀπόδοσις* is true also of *ἱστοριῶν ἀπόδοσις*. Indeed, no precise boundary-line separates the one field from the other. He who explains "furbelow" may be said either *γλῶτταν* or *ἱστορίαν ἀποδιδόναι* according to the manner in which he tackles it. If he gives an equivalent for it in the language of his own day (*ἓν ἀνθ' ἑνός*) he treats it as a *γλῶττα*; if he tackles it as an antiquary, he deals with it *ἱστορικῶς*.

As the curse of etymology rests upon the interpreters of *γλῶτται*, so the curse of aetiology rests upon the expositors of *ἱστορίαι*. Not seldom *αἰτιολογία* itself is nothing but *ἐτυμολογία* under another name. Perhaps little mischief was done by attempts to explain the genesis of rites and ceremonies and religious festivals, the origin of customs and games, of proverbs and proverbial expressions, so long as copious testimonies were cited from literature in illustration of the theorists' speculations; but when all that is preserved is mere theory, it is a pity that it should have been preserved at all. There is all the difference in the world, for example, between these two notes:—

ā

R 798 *μειαγωγήσουσι*:—*μεῖον λέγουσι τὸ ὑπὲρ τῶν υἱῶν εἰς τὰ Ἀπατούρια ὑπὸ τῶν πατέρων εἰσφερόμενον* **διὰ τὸ ἐπιφωνεῖν τοὺς φράτορας** *ἐπὶ τοῦ σταθμοῦ τοῦ ἱερείου "μεῖον, μεῖον." ὅτι δὲ ἵστατο Ἀριστοφάνης ἐν Δράμασι δεδήλωκεν· τοῦτο δὲ κέκληται κουρεῖον ἀπὸ τῶν κούρων ὑπὲρ ὧν ἐθύετο, μεῖον δὲ* **διὰ τὴν προειρημένην αἰτίαν**· *καὶ ἐπιζιήμιόν τι τοῖς ἧττον εἰσάγουσιν ἀπεδέδοτο, καθάπερ αὐτός φησιν Ἀριστοφάνης· "ἀλλ' εὔχομαι ἔγωγε ἑλκύσαι σε τὸν σταθμόν, ἵνα μή με <. . .> οἱ φράτορες." μειαγωγὸς δὲ ἐλέγετο ὁ προάγων τὸ ἱερεῖον.*

β̄

N 52 Κωλιάδος:—Κωλιὸς (sic) *ναός ἐστι τῆς Ἀφροδί-*

ῥίψασπις, and so on; but what had given rise to the joke they could not find out. The allusion is not a whit the better explained when all is done, and when it has been proved that several comic poets have the same joke about the same person. The *ὡς ἐν κωμῳδίᾳ* is ignored entirely, whereas it is the core of the whole matter.

της οὕτω καλούμενος, **ἀπὸ τοῦ συμβεβηκότος τὴν προσηγορίαν λαβών**· νεανίας γάρ τις Ἀττικὸς ἁλοὺς ὑπὸ Τυρρηνῶν ἐν δεσμῷ δουλεύων, ἐρασθείσης αὐτοῦ τῆς θυγατρὸς τοῦ ἔχοντος καὶ ἀπολυσάσης, ἦλθεν εἰς τὴν οἰκείαν· οὕτως ἐλευθερωθεὶς καὶ εὐχαριστήριον τῇ Ἀφροδίτῃ ἐπὶ τῆς ἀκτῆς ἐφ' ἧσπερ ἡρπάγη ναὸν ἱδρύσατο. Κωλιάδα δὲ προσηγόρευσε τὸν τόπον **ἀπὸ τῶν κώλων** ἃ ἐν τοῖς δεσμοῖς κατεπονεῖτο.[13]

The one *αἰτία*[14] may be as good as the other, but nobody cares for either. The difference between these two notes lies in this, that there is in the first a grain of attestation and in the second none at all. Scholiasts are as chary of testimony in support of *ἱστορίαι* as they are of evidence in support of the meanings they assign to *γλῶτται*: and without the proof furnished, or supposed to be furnished, by citations, no comment professing to explain a matter of fact is of much consequence, however famous the name that may be attached to it. There are cases in which annotators say that noted scholars misinterpreted allusions through ignorance, and cases also in which it is said that explanations of reputable origin were never more than guesses. Sometimes the very turn which an explanation takes, its *ἴσως* or *μήποτε*, its *φαίνεται* or *δοκεῖ*, shows that it is nothing but a guess. But if there is one thing more than any other which makes it clear how much guessing was in fashion in *ἱστοριῶν ἀπόδοσις*, it is the frequency with which a rich choice of explanations is proffered by the commentators.

To some degree this untrustworthiness of scholiasts is due

[13] Another *αἰτία* is given at L 2—one not quite so suspect, but also *ἀμάρτυρον*.

[14] The phrase for explaining origins is *αἰτίαν ἐκτίθεσθαι*—R 218: L 447. Every kind of thing has its *αἰτία* given—Religious festivals, e.g. Pl 627: 1013: 1129: N 408: 985: R 218: Pa 890 (see vol. ii. p. 280): L 645: Ac 961: 1076: religious emblems, rites, etc., Pl 9: 1054: 1110: 1197: Ac 243: names and titles of gods or heroes, Pl 773: 1153: 1159: N 1468: R 293: Av 1527: Pa 422: L 447: customs, N 984: [illegible] 685: Av 1490: 1704: Pa 869: 1026: T 973: proverbial expressions, Pl 287: 1002: 1075: N 1051: R 439: Av. 835: even oaths and curses, N 2: 133: and names of places Av 149, etc. The *αἰτία* is almost always conjectural, the kind of vain imagination with which men are familiar still, e.g. that the nine of diamonds is called "Scotland's curse," because the Butcher wrote the order for attack at Culloden on the back of this card, though the name is far older and can be easily shown to be so. These *αἰτίαι* are perhaps often merely *λύσεις* to *ζητήματα*, the *ζητεῖται διὰ τί . . .* being discarded, and the *καί φαμεν, καὶ ῥητέον, ὅτι . . .* providing the actual comment. Compare for example sch. Pl 1132: N 2 (cp. T 1175) with sch. Pl 9: 733. Any one who desires to enter farther into the monstrous speculations which passed for *αἰτιολογίαι* may disgust himself by reading Macrobius Sat 1 17 ff.

to their misuse of what was in itself a reasonable method for acquiring knowledge. It had long been the custom for scholars to extract information from the ancients themselves. As they read they drew inferences,[15] and taking one passage with another they could test their inferences, if they read widely and had tenacious memories. It was thus that "the heroes" amassed their knowledge of antiquity. Inferior men copied them, and frequently drawing erroneous inferences[16] which they did not bring to the proof, they filled their own minds and the minds of their pupils with misinformation, some of which still passes for information.

According to the spirit in which this method was pursued, it was either sound or rotten, either scientific or empirical. It could not but be confounded also in commonplace minds with what was quite another matter, the schoolmaster's inclination to improve the occasion. Here are the two kinds of inferences side by side at one place in the Plutus:—

> Pl 21 *οὐ γάρ με τυπτήσεις στέφανον ἔχοντά γε*:— (1) *πρὸς τὸ ἔθος· ὅτι καὶ ἀνακομιζόμενοι ἐκ τοῦ μαντείου οἱ χρησάμενοι ἐστεφανηφόρουν*: (2) *στεφανηφορία τοῖς εἰς τὸν θεὸν προσφοιτῶσιν ἰσοτίμως δούλοις τε καὶ ἐλευθέροις ἐδίδοτο, οὐδὲν πλεονεκτήματος τεκμήριον ἐλευθέροις δωρουμένη, οὐδὲ μὴν δούλοις ὀνειδίζουσα τὸ τῆς τύχης ἐνδεές.*

Indeed, just as has been already observed in the case of *γλωττῶν ἀπόδοσις*, the later a scholiast is, the more he inclines to ignore his proper business, the elucidation of THE LETTERS, and to discover as many occasions as he can for disguising his ignorance and incapacity by enlarging upon matters which have nothing whatever to do with his author. Hence whole commentaries like those to the Plutus, the Clouds, the Acharnians, the Ecclesiazusae, which contain few notes in *ἱστοριῶν ἀπόδοσις*, or indeed in any other branch of annotation which possess any real exegetic value, but in place thereof etymology in abundance, and aetiology, and other inventions of a similar kind, while

[15] In *ἱστοριῶν ἀπόδοσις* as in *γλωττῶν ἀπόδοσις* a certain number of notes purport to be inferences, e.g. Ac 125: 1224: Ec 306.

[16] e.g. N 609 bis: R 621: 917: Pa 356: 734: 900: 1021: L 698: Ac 615: T 38.

misinformation is often elicited from the text by aid of unjustified inferences.

I had not realised how considerable a proportion of the scholia in *ἱστοριῶν ἀπόδοσις* contain nothing which might not be inferred from the text itself, till I had them all before me classified under their several heads: notes upon festivals, upon religious rites and ceremonies, religious emblems and the titles of gods, upon manners and customs domestic and national, upon facts in natural history and geography, upon proverbial expressions, upon allusions to events in history, upon *οἱ κωμῳδούμενοι*. Nor had I realised how numerous are the notes in which aetiology and other nonsense entirely unconnected with exegesis take the place of genuine *ἱστοριῶν ἀπόδοσις*.

As regards scholia of the *πρὸς τὸ ἔθος* type, there can be no reasonable ground for objecting to inferences, provided these can be securely drawn. But the scholiasts were in the habit of drawing inferences, when the words of the text did not warrant a precise inference. At Pl 39

τί δῆτα Φοῖβος ἔλακεν ἐκ τῶν στεμμάτων;

there is a bunch of inferences, namely (1) that the wreath was attached to a tablet inscribed with the inquiry and presented to the divining priest; (2) that the Pythia sat in a bed of garlands; (3) that the tripod was decked with garlands; (4) that the Pythia herself wore garlands.

This mode of annotation is observable everywhere and affects *ἱστοριῶν ἀπόδοσις* throughout. Even the better marginal commentaries furnish examples, and as for the scholia to the Ecclesiazusae, there is hardly a note in this kind which does not exemplify the mendacity of scholiasts in regard to *ἱστορία*.

There are many allusions in the plays which even the earliest commentators could only annotate by guesses, and as century followed century the number of obscurities augmented. The old learning would seem to have been inaccessible at first hand to the men who compiled the marginal commentaries; and if it had been accessible, it is doubtful if they could have appreciated it at its proper value or used it to any good purpose. It is clear that as represented in the hypomnemata, mostly anonymous, and in the lexica and other books consulted by them, that learning had assumed a most corrupt and fragmentary form.

But with this vast subject it is impossible to deal in a sketch of the methods of scholiasts such as this is. There is no presumption, however, in recording the opinion that in *ἱστοριῶν ἀπόδοσις* the scholiasts to Aristophanes are so rarely to be trusted that everything they provide of substantial interpretative value might be packed into a score or two of pages. On the other side of the account have to be set an encumbering mass of falsehoods and misleading statements due to the improvisation or the charlatanry or the guileless ignorance of scholiasts, and a great deal of nonsense and nastiness generated from silly and undisciplined minds. There is no reason why rubbish should be treated as erudition merely because it is preserved in a brown Greek manuscript, and rubbish undoubtedly the bulk of *ἱστοριῶν ἀπόδοσις* is that appears in the scholia. If judged without prejudice it is just the sort of thing that the spirit of comedy exists to make fun of.

PARTS IV AND V

DISCOVERY OF ETYMOLOGY

DETERMINING THE CLASS TO WHICH WORD-FORMS BELONG

THE FOURTH AND FIFTH PARTS OF THE ART OF INTERPRETATION

DISCOVERY OF ETYMOLOGY. CALCULATION OF ANALOGY

THESE two motives for annotation may be dismissed briefly. Most that should be said of them has been said already.

What Dionysius chiefly intended by *ἐτυμολογίας εὕρεσις* appeared to the scholiasts as a thing to be dealt with in *ἐξήγησις κατὰ τοὺς ποιητικοὺς τρόπους*, and the manner in which they so dealt with it has been explained in connexion with the TROPE *ὀνοματοποιΐα*. As for the determining of ANALOGY, it had become inextricably entangled with the absurdities of atticising, hellenising, and IMITATION. It had also been distorted by the same linguistic speculations as played havoc with the doctrine of the TROPES. Under any aspect it is of slight importance in the scholia to Attic comedy. Many of the adscripts produced by it have been referred to in the parts of the first book that are concerned with atticising and with the causes which operated in preserving the text.

Even etymology was pressed into the service of atticism and had much to say in determining analogy. But what side of *γραμματική* was not infected by the plague of etymology? Not only is etymology made an instrument for discovering the signification of difficult words, but it is become a canon whereby to test whether a word is good Greek or not.[1] Not only is it

[1] Quint. 1 6 28 ff: Sext. Emp. 653 ff (=241). Plut. Mor 21 D resents the absurdities to which etymology gives rise, and would prefer to substitute for etymological annotation the kind of annotation found at Pl 88: 779: Ac 265: 367: sch. Soph. Aj 118: OT 314: 946 (see p. 4 27 supra) in which moral lessons are deduced from the text. Though Dionysius very properly ignores moralising annotation in his account of *γραμματική*, yet it was sometimes held to be part of an annotator's duty (Sext. Emp. 660 (=270). I had intended to speak of this at length in the body of the book; but this design, like many another, must be abandoned for want of space.

an unfailing resource for annotators at a loss for something to say in *ἱστοριῶν ἀπόδοσις*, furnishing them with ORIGINS at their pleasure, but it can produce *ἱστορίαι* at a pinch, and save commentators the trouble of searching for them.[2]

The Stoic speculations upon language, which were the main source of the notions of etymology current in imperial times, may have been of some use in the secular development of linguistic theory—it is not at all easy to see of what use they were—but a student of annotation can hardly be expected to treat them with sympathy or even with patience. He cannot but be made sensible almost at every step he takes of the tiresome, tedious nonsense to which they have given rise, nor can he help resenting again and again that so much of the grotesque erudition bred from them should have been perpetuated, when a great treasure of literature has been let perish in order to make room for the muckheap of Herodian and the Etymologica. There are only too good reasons for believing that the etymologists manipulated facts to suit their theories, and that a considerable parcel of what passes for scholarship and for learning in matters lexicographical and grammatical at the present day is pure fabrication.

If the commentator to the Ecclesiazusae[3] be disregarded, who in truth can hardly be taken seriously, it will be found that all the later commentators are possessed by the evil spirit of etymology; but in none of them is the demon quite so outrageous, quite so noisome and unclean as in the misinterpreter of the Plutus. If his degree of mania be given by the figure 10, the madness of none among his fellows can be put as high as 5: so great is the interval which separates him even from the annotators upon the Clouds and the Acharnians. The annotator of the Pax may be as mad as he at times,[4] but he is not so

[2] Cp. supra p. 33 26. Eq 137: Pa 6: 82, etc.

[3] See, however, Ec 18, though there the man may not have been aware that he was repeating a view based upon etymology.

[4] See Pa 1: 6: 29: 59: 70: 82. Another commentator with as strong a rhetorical bias as the commentator to Pa may be profitably compared with him in respect of etymology. The scholia to Eur. Or have the late etymological character in a marked degree, e.g. 1492 *ἄθυρσοι*:—*σημείωσαι καὶ τὸ θύρσος πῶς ἐκλήθη νάρθηξ· θύρσος μὲν γὰρ τῷ φυτῷ τὸ παλαιὸν ὄνομα παρόσον αὐτῷ ἐχρῶντο οἱ γεωργοὶ ἐν ταῖς αἱμασιαῖς τῶν λειμώνων καὶ τῶν κήπων καὶ τῶν θειλοπέδων καὶ ἀμπελώνων* (EM 459 36 *οἱονεὶ θύειν* (*ὅ ἐστιν ὁρμᾶν*) *ὀρθός, οὐκ ἐγκεκλιμένος*)· *ὕστερον δὲ ἐκλήθησαν νάρθηκες, ὅτι ἐχρήσαντο αὐτοῖς οἱ τῶν παίδων ἀλείπται καὶ παιδοδιδάσκαλοι πρὸς τὸ πλήττειν τοὺς νέους. νάρθηξ γοῦν ἐτυμολογεῖται παρὰ τὸ τοὺς νεαροὺς θήγειν, ἤτοι τοὺς νέους παῖδας ἀκονᾶν καὶ παρορμᾶν πρὸς τὰ μαθήματα*: 331: 730: 1197: 1260: 1389.

often mad. Compared with Pl: N: Ar: Pa the etymology in R: Av: L: T[5] is for the most part almost sane.[6] In Av there is a good deal of it, and that of the sort originating from *ὀνοματοποιία*. In R there are very few etymological notes of any description.

So distinctive is the treatment of etymology by each commentator that by means of the etymological scholia alone the separate origin of each marginal commentary might be conclusively demonstrated. All that need be done is to write out the scholia for each play that are in any way concerned with etymology and leave them to speak for themselves.

The scholia pertaining to analogy are just as worthless as the etymological scholia. To classify them under *ἀναλογίας ἐκλογισμός* is to give them a dignity which they scarcely deserve. The remarkers upon gender, accents, metaplasms, conjugations, deal with trifling points of accidence. The men who had compiled the information false or true which the scholiasts retail had no live, actual knowledge of the language which they studied, and often proceeded by mechanical methods or on principles sprung from false theories. Moreover, one of the leading motives which actuated them throughout was to rediscover the speech of the past in order to re-establish it in the present, and this inevitably inclined them to unwarranted dogmatism.

Scholia dealing with ANALOGY are what would now be termed notes upon accidence. Most of them are mere offal.[7] They are particularly common in one of the worthless commentaries, that to the Acharnians:—

4 *χαιρηδόνος*:—*ἀντὶ τοῦ χαρᾶς· ὡς γὰρ ἀπὸ τοῦ ἀλγήσω μέλλοντος ἀλγηδών, ἀλγηδόνος, οὕτω καὶ ἀπὸ τοῦ χαιρήσω χαιρηδών, χαιρηδόνος*:[8] 24 *ὡστιοῦνται*:— *διωθήσονται·*

[5] I do not reckon here the annotators to Eq and V.

[6] Exceptions are R 293: 507: 619: Av 530: 1143: L 477: 549: 982: T 658. At Av 158 vet. there is an etymology of the worst kind, but the form of the note, compared with the rav, seems to indicate that the last words are a late additament—(1) . . . *ἅμα δὲ ὅτι τὰ νομίσματα κιβδηλεύεται* rav, (2) . . . *ἅμα δὲ ὅτι τὰ νομίσματα κιβδηλα λέγεται παρὰ τὸ ὑπὸ Κίων δεδηλῆσθαι*. The Byzantine fondness for etymology is amusingly illustrated by Anna Comnena iii. 1: iii. 4 Reiffersch. Teubn. ed. p. 95 l. 25: 102 24: 103 17.

[7] For notes on analogy in accents see supra pp. 160 ff, and for some of other kinds 79 ff. They are sometimes not easily distinguishable from notes upon certain kinds of ambiguity, see supra p. 304 note 18.

[8] This, however, may be a note upon *ὀνοματοποιῖα κατ' ἀναλογίαν*. See supra p. 246 21.

ἀπὸ *ἐνεστῶτος τοῦ ὠστίζω*: 69 *ἐσκηνημένοι*:—**κέκλιται** *τὸ ῥῆμα* **ἀπὸ** *τῆς πρώτης τῶν περισπωμένων· εἰ γὰρ ἦν* **ἀπὸ** *τῆς ῱η, ἦν ἂν διὰ τοῦ ῶ, ὡς κεχρυσωμένοι*: 86 *ἐκ κριβάνου*:—*οὐδετέρως λέγεται τὸ κρίβανον ‹ὡς μαρτυρεῖ Φερεκράτης· τουτὶ τί ἐστιν ; ὡς ἀνεκὰς τὸ κρίβανον* Ald›: 93 *πρέσβεως*:—*προπαροξυτόνως* **ὡς** *μάντεως,* **ἀπὸ** *εὐθείας τῆς ὁ πρέσβυς· οἱ δὲ παροξυτόνως* **ὡς** *χαλκέως* **ἀπὸ** *εὐθείας τῆς ὁ πρεσβεύς· οἵτινες ἁμαρτάνουσιν· οὐ γὰρ ἔστιν ὁ πρεσβεύς*: 236 *ἐμπλείμην*:—*κορεσθείην·* **εὐκτικῆς ἐγκλίσεως τετύχηκεν** *τὸ ἐμπλείμην· πλῶ, πλείμην* **ὡς ἀπὸ** *τοῦ βλῶ βλείμην*: 478 *σκάνδικά μοι δός*:—*θηλυκῶς δέ, ἡ σκάνδιξ*: 520 *κεῖ που σίκυον ἴδοιεν*:—**ἀπὸ εὐθείας,** *ὁ σίκυος*: 684 *ἠλύγην*:— . . . *βαρύνεται δέ· παρὰ γὰρ τὸ λύγη· πλεονάζει ῱η*: 866 *χαιριδεῖς*:— . . . *ἀττικὴ ἡ συνήθεια·* **ἀπὸ** *τοῦ χαῖρις χαιριδεῖς ‹*__**ὡς**__*›* **ἀπὸ** *τοῦ περιστερὰ περιστεριδεῖς.*

From these notes the school practice may be gathered.[9] It was as a foreign tongue[10] that the Greek of Aristophanes was taught in the schools of the empire. Canons or rules were indispensable, and of these products of *ἀναλογισμός* some were justified, some were not.[11] It may be argued that an Englishman must do for Chaucer just what the graeculi did for the Greek classics: but the cases are really different. The Englishman does not

---

[9] See also Quint. 1 6 1 ff. He thus describes analogia or proportio—Ejus haec vis est, ut id quod dubium est ad aliquid simile de quo non quaeritur referat et incerta certis probet—a reasonable description of procedure *ἀνὰ λόγον* (*ἀναλογίζεσθαι, ἀναλογισμός*—Galen 18 (2) 26 *ἀναλογισμός ἐστι λόγος ἐκ τοῦ φαινομένου ὁρμώμενος καὶ τοῦ ἀδήλου κατάληψιν ποιούμενος*). The definition of *ἀναλογία* in the sch. to Dionys. Thr. is corrupt—BA 741 2 *εἴρηται ἀναλογία ἡ τὸν λόγον τὸν αὐτὸν συλλέγουσα καὶ τὰς λέξεις καὶ ἰδίῳ κανόνι ἀπονέμουσα.* (Perhaps the second *καί* should be omitted or replaced by *ἑκάστας.*) Another is—*ἡ τῶν ὁμοίων παράθεσις . . . δι' ἧς συνίστανται οἱ κανόνες τῶν γραμματικῶν· ὥσπερ ὅτε ζητοῦμεν τίνος ἕνεκεν* (1) *ὁ "Ομηρος τοῦ 'Ομήρου, καὶ ὁ φίλος τοῦ φίλου,* (2) *τὸ δὲ βέλος τοῦ βέλους.* The *κανών* for (1) is—*πάντα τὰ εἰς ος ἀρσενικὰ καὶ θηλυκὰ εἰς ου ποιεῖ τὴν γενικήν,* and for (2) *τὰ οὐδέτερα εἰς ος λήγοντα μετὰ τοῦ ῱η ποιεῖ τὴν γενικήν.* For the canons see Herodian passim. They are discoverable by *ἀναλογία* or *ἡ τῶν ὁμοίων τοῖς ὁμοίοις παράθεσις.*

The word *ἀναλογία* occurs once in the rav—N 1206 *ὦ Στρεψίαδες*:—*ὡς ἄγροικος περὶ τὴν κλητικὴν ἐσφάλη· ἔδει γὰρ εἰπεῖν ὦ Στρεψιάδη· ἔπαιξεν οὖν παρὰ τὴν ἀναλογίαν.* See also ven Pa 956 *οὕτω τὴν χέρνιβα μᾶλλον προπαροξυντέον κατὰ τὴν ἀναλογίαν, οἱ δὲ ἀττικοὶ παροξύνουσιν κτέ.*

[10] Cp. Cic. ad Att 6 2 who confesses that he has used Phliuntios for Phliasios in de Rep 2 8, and bids Atticus correct it in his copy. "Primo me *ἀναλογία* deceperat, Φλιοῦς 'Οποῦς Σιποῦς quod 'Οπούντιοι Σιπούντιοι." In the extant fragment of the de Rep "Phliuntios" still stands.

[11] One instance is notorious. The analogists made *τύπτειν* the typical verb in *ῶ, σχηματίζοντες ἀπ' αὐτοῦ τὸ ἀνάλογον,* whereas the real Greeks *οὐ κατὰ πάντα ἐχρῶντο αὐτῷ.*

project to speak or write Chaucerian English: the graeculus believing it a duty to disdain the Greek of his contemporaries endeavoured to use in its room the Greek spoken and written by real Greeks many centuries before, when real Greeks there still were. Here too lies the difference between *ἀναλογίας ἐκλογισμός* as conceived of by Dionysius and its counterfeit in Didymuses, Herodians, and their disciples the scholiasts—*ἡ ἀκριβὴς τῶν ὁμοίων παράθεσις* **ΔΙ' ΗΣ ΣΥΝΙΣΤΑΝΤΑΙ ΟΙ ΚΑΝΟΝΕΣ.** The end of the one was interpretation, the end of the other was twofold, recovery and imitation.[12] The Alexandrian's *ἀναλογίας ἐκλογισμός* was primarily intended for Homer and Hesiod, and answered to the method pursued by an English critic at the present day for discovering Chaucer's English by Chaucer's aid for Chaucer's advantage. The later procedure is vitiated by its ulterior aim. But for that it was sound enough, and even in spite of that it produced beneficent results, the gradual elaboration and formulating of grammar and the consequent facilitating of the study of language.

The paedagogic intention of the above notes from the commentator on the Acharnians is self-evident. At 86, 478, 520 the text does not indicate the gender of the substantives annotated; therefore the gender is determined.[13] At 93 *πρεσβεως* may stand for *πρέσβεως* or *πρεσβέως*, according as it is formed (*ἐσχημάτισται*) from *πρέσβυς* or from *πρεσβεύς*,[14] and the true analogy is declared.[15] It is the same with the notes on *σχηματισμοί* in verbs.[16] They imply a knowledge of the "canons," of grammar rules.

---

[12] This has only to be altered to "discovery and imitation" to make it applicable to the acquiring of a foreign tongue. It is perhaps the case that the teaching of Greek by Greeks to Romans did in effect produce the "imitation of the ancients" heresy. The Greek teacher had by hook or crook to explain to his pupil the difference between the Greek language as spoken by himself and the Greek language as seen in the books of the ancients.

[13] So Pl 681.

The converse mode of instruction is to mark that the text proves the gender to be so and so—N 173: 323: R 259: 270: 558: 567. This mode is of course applied to all points of accidence—Pl 66: 155: N 1323: Pa 192.

[14] Cp. N 180: R 121: Av 58: L 730.

[15] At N 911 *κρίνεσι* is explained not as metaplasm but as analogous to *τείχεσι—οὕτως ἔκλινεν ὡς ἀπὸ τοῦ κρίνος ὡς τὸ τεῖχος.* But at 596 *ὑψικέρατα μεταπλασμός ἐστιν ἀντὶ τοῦ ὑψικέρατον.* Heteroclisis is incidentally mentioned at Pl 706 *σκατοφάγον:— . . . ἑτερόκλιτος δὲ ἡ σκατὸς γενικὴ ἀπὸ εὐθείας τῆς σκῶρ.* Cp. N 130.

[16] Cp. Pl 321: 623: 657 (N 1323: see note 13 supra).

PART VI

ΚΡΙCΙC ΠΟΙΗΜΑΤΩΝ

PART VI

ΚΡΙCΙC ΠΟΙΗΜΑΤΩΝ

My good lords the critics.—SWIFT.

THE textbook that for some time has served me for guide now serves no longer. The scholiasts themselves part company with it. Not that they are averse from judging—some of them set up to be expert critics—but they judge by rules not concurrent with the *κρίσις ποιημάτων* of Dionysius Thrax.

Shortly before Dionysius put his treatise together Aristarchus had used with conspicuous success the old school-system of interpretation as an instrument wherewith to discriminate between what was suspect and what was unsuspect in THE LETTERS which professed to perpetuate the speaking voice of Homer. Vigilantly noting every jot and tittle[1] that the art *γραμματική* in its cautious, orderly procedure required him to note, he made himself so familiarly cognisant with Homer's utterance that he could presume to say of certain lines, or batches of lines that the mouth of Homer himself declared them unauthentic.

[1] Sch. Hom. X 379 ⟨*ἐπεὶ δὴ τόνδ' ἄνδρα θεοὶ δαμάσασθαι ἔδωκαν*⟩: — . . . *ὁ δὲ Διονύσιος διστάζει* ⟨*εἰ*⟩ *μὴ πρὸς τὴν ἀπόλειψιν τοῦ χρόνου* (sc. *ἡ διπλῆ παράκειται*)· *παρασκευάζει γὰρ τὸ "ἐπεὶ δὴ νῆάς τε καὶ Ἑλλήσποντον ἵκοντο"* (Ψ 2) *καὶ "ἐπίτονος βέβλητο"* (*μ* 423)· *τὰ γὰρ τοιαῦτα ἐσημειοῦντο* **πρὸς κρίσιν ποιημάτων** *ὅτι σπανίως Ὁμήρος κακομέτρους ποιεῖ.* "Homer *does* make *στίχους κακομέτρους*, though he makes them rarely." Even Quintilian (1 4 3), although his view of *γραμματική* contains ingredients not contemplated by Dionysius, that is, by Aristarchus, and these not clearly distinguished from those which Dionysius contemplates, nevertheless sees that *κρίσις* (presumably in this denotation) collects its materials from every division of the art—"Et scribendi ratio conjuncta cum loquendo est et enarrationem praecedit emendata lectio et *mixtum his omnibus judicium est*; quo quidem ita severe sunt usi veteres grammatici ut non versus modo censoria quadam virgula notare et libros qui falso viderentur inscripti tamquam subditos summovere familia permiserint sibi sed auctores alios in ordinem redegerint alios omnino exemerint numero." In the note on X 379 the Dionysius intended may be *ὁ Θρᾷξ*.

It is the competence to make this sort of pronouncement[2] that Dionysius appears to have in his mind when he styles *κρίσις ποιημάτων* the crowning achievement of the art which takes its name from THE LETTERS. If the name *γραμματική* is vouchsafed its primitive intention, such a doctrine is quite logical. Any one who practises an art, the business of which is to restore enregistrate speech to its pristine condition of audible utterance, is justified in thinking that he may be obliged at times to emend the register or to ask himself at times whether a registrar has not mistaken one man's voice for another's, or has not himself even impersonated the poet whose words he purports to record; and to detect such hazards and judicially to appraise the evidence for and against, is very properly alleged to be work of a higher order than any other within the whole range of the art —*τὸ κάλλιστον μέρος πάντων τῶν ἐν τῇ τέχνῃ*.

If such was the view of Aristarchus and Dionysius, then some snippets from the rare class of scholia considered already in Book I.[3] might have been dealt with here. But they are just as likely to be in their right place where they stand. The scholiasts like a text none the worse for offences against reason, for any sins it may have of omission or commission. It is part of their mystery to make sense out of nonsense, and to see beauties in warts and mutilations. The scraps of textual criticism that turn up here and there in the mess of annotation may have dropped in accidentally from above out of the works of Olympian commentators, not so far removed either in sense and learning or in time from Aristarchus and Dionysius. Some of the best among them actually derive from Aristarchus or even from his elders; and these rather help to make good the contention that

---

[2] This is the side of Aristarchus' activity which impressed the world most—Cic. ad Fam 9 10, "Alter Aristarchus hos *ὀβελίζει*. Ego *tamquam criticus antiquus iudicaturus sum* utrum sint *τοῦ ποιητοῦ* an *παρεμβεβλημένοι*": ib. 3 11 "Ut enim Aristarchus Homeri versum negat quem non probat, sic tu—libet enim mihi jocari—quod disertum non erit ne putaris meum." This last passage hints that the criticism was sometimes "subjective," and this comes out clearly also in the Byz. interpreters of Dionysius (BA 736 24 ff: 741 32 ff). One interpreter, however, narrows the meaning of *κρίσις* down to the determining *εἰ τοῦ αὐτοῦ ἐστι ποιητοῦ* (BA 741 24–31), expressly denying the critic's competence to say whether *τὰ ποιήματα καλὰ ἐστιν ἢ κακά*. The Byz. interpreters holding *διόρθωσις* to be anterior to *ἀνάγνωσις* do not include *διόρθωσις* in *κρίσις*. Sext. Emp. (619 27=236) on the contrary, where he undertakes to give *ἀσυκοφαντητότερον* an analysis of the conception of *γραμματική*, seems to comprise *διόρθωσις* in *κρίσις*—*τά τε ὑγιῆ καὶ τὰ μὴ τοιαῦτα* **κρίνουσι** *τά τε γνήσια ἀπὸ τῶν νόθων διορίζουσι*.

[3] See supra pp. 62 ff.

at least for the Alexandrian school in its prime *κρίσις ποιημάτων* was in effect textual criticism.

So much is, I think, indisputable; but as to the question whether the scholiasts would have accepted this denotation of *κρίσις* or ever have thought of themselves as *κρίνοντες ποίημα* even at second hand, when they conveyed critical notes from a commentator, any one may answer it as he likes. There is no proof for or against. If they did so intend, there is one pebble the more in the pudding-stone of scholiastic *κρίσις*. For set down on the margins of the manuscripts is multifarious gabble which must have passed with scholiasts for *κρίσις ποιημάτων*, yet is wholly unconcerned with textual criticism.

Such, for instance, is a deal of the rhetorical rubbish[4] in the annotators of the Clouds, the Knights, the Peace, and the Acharnians. In each annotator this has of course a different complexion, but in all it is the offspring of academic rhetoric, and is literary criticism of a sort. Always superlatively foolish, and sometimes grotesque in its perversity, it is meant nevertheless for criticism of the kind that forms the staple of treatises like the *De Sublimitate*. Now here is a species of *κρίσις ποιημάτων* plainly antecedent in origin to Aristarchus; nor can Aristarchus have thought to bastardise it when he chose to assign to *κρίσις ποιημάτων* a narrow specific denotation.

The fact is, *κρίσις*, *κριτικός*, and *κριτική* may have just as many meanings as *κρίνειν* itself. Any one of all these meanings a man may take and use if he likes in a precise technical way. The school rhetors preaching "their saucy pedantry of rules" JUDGED an author according as he expressed himself in harmony with these rules or not. Aristarchus DISCRIMINATED between THE LETTERS false or forged, and THE LETTERS sound and genuine. A contemporary of Aristarchus, exercising his rights, laid stress upon another sense of *κρίνειν*. In the nomenclature of Crates, who in those days represented the Pergamene school, the function of a *γραμματικός* was merely to translate unfamiliar words, to give pronunciation of words correctly in music and time, and to convey other information of the like trivial kind; but the man who was competent to INTERPRET an author, to arrive at his meaning, had a claim to a grander title. He was called *κριτικός*, competent, that is, *κρίνειν τί λέγει ὁ ποιητής*,

[4] See supra pp. 281 ff.

ὁ ῥήτωρ, ὁ φιλόσοφος. This competence implied much more than native sagacity. It was largely an affair of knowledge and discipline, and more especially of familiarity with certain theories. Pergamene κριτική was a science self-sufficient and arrogant, whereas Pergamene γραμματική was little better than a mechanic art carrying out processes the reason for which was hid from it and revealed only to κριτική.[5]

In this doctrine the disparagement of γραμματική was perhaps a fling at Alexandrian tenets; but such a supposition is not necessary for the explaining of the new name κριτικός. The too ready acceptance by Pergamene scholars of the Stoic speculations, which made so vexatious a medley of etymology and of the doctrine of TROPES, is reason sufficient why they should have asked the γραμματικός to step down and make room for his better.

There is no hope of recovering, in substance at least, the Pergamene system of INTERPRETATION, still less of appraising its influence in creating the connotation of κρίσις, κριτικός, κριτική prevalent in the vague late period within which lived most of the eleven several compilers of the marginal commentaries which it is now usual to lump together under the common name of scholia to Aristophanes. To the making of that connotation far too many discrepant elements must have gone in uncertain proportions—the Aristarchean sense itself, Aristotelian doctrine more or less pure or transmogrified by innumerable wire-drawing rhetors, the Pergamene Stoic hermeneutics, similar cobwebs spun by sophisters dating from other schools than the Stoic, the stifling dogmas of ATTICISM and IMITATION, endless misreadings of Greek ideas inevitable in a mongrel unintellectual civilisation like that of the Roman Empire. Of its constituent denotations some had been fairly precise in their own place at their own

[5] Sext. Emp. 616 30 = 234 καὶ γὰρ ἐκεῖνος (sc. ὁ Κράτης) ἔλεγε διαφέρειν τὸν κριτικὸν τοῦ γραμματικοῦ· καὶ τὸν μὲν κριτικὸν πάσης, φησί, δεῖ λογικῆς ἐπιστήμης ἔμπειρον εἶναι, τὸν δὲ γραμματικὸν ἁπλῶς γλωσσῶν ἐξηγητικὸν καὶ προσῳδίας ἀποδοτικὸν καὶ τῶν τούτοις παραπλησίων εἰδήμονα· παῖδα καὶ ἐοικέναι ἐκεῖνον μὲν ἀρχιτέκτονι, τὸν δὲ γραμματικὸν ὑπηρέτῃ. Apparently therefore ὁ κριτικός dealt with ἡ τροπικὴ λέξις and with ἐτυμολογία, to say nothing of other things implied in what Sextus states concerning Tauriscus, the pupil of Crates—654 33 = 269 Ταυρίσκος γοῦν ὁ Κράτητος ἀκουστής, **ὥσπερ οἱ ἄλλοι κριτικοί**, ὑποτάσσων τῇ κριτικῇ τὴν γραμματικήν, φησὶ τῆς κριτικῆς εἶναι τὸ μέν τι λογικόν, τὸ δὲ τριβικόν, τὸ δ' ἱστορικόν· λογικὸν μὲν τὸ στρεφόμενον περὶ τὴν λέξιν καὶ τοὺς γραμματικοὺς τρόπους, τριβικὸν δὲ περὶ τὰς διαλέκτους καὶ τὰς διαφορὰς τῶν πλασμάτων καὶ χαρακτήρων, ἱστορικὸν δὲ τὸ περὶ τὴν προχειρότητα τῆς ἀμεθόδου ὕλης.

time, but most had always been general and vague, contingent upon things as variable as fashion and taste, as incalculable as conceit and ignorance, as incomprehensible as literary theories and estimates in vogue at some time unknown in a body of mercenary literati levied from every nation under heaven, then drilled mechanically to carry out evolutions that for some centuries had been misunderstood and bungled.

Take, for example, the outrageous order of comments referred to already under *γλωσσῶν ἀπόδοσις* pp. 362 ff. It is not wholly impossible that they owe their existence to rhetorical *κρίσις* dealing in its own high arbitrary style with the grammatical TROPE onomatopoeia just as it dealt with many other TROPES. In a bunch of scholia on the Clouds, all plainly rhetorical, occurs the following:—

> N 265 λαμπρός τ' αἰθήρ:—**ἰδίως** τὸ τῆς ἡμέρας φῶς αἰθὴρ καλεῖται, **ἀπὸ τοῦ αἴθειν** ὅ ἐστι πυροῦν· θερμὸς δὲ ὁ ἥλιος καὶ διάπυρος· **διόπερ εὐκαίρως ὁ ποιητὴς τῷ ἐπιθέτῳ ἐχρήσατο** αἰθέρα λαμπρὸν εἰπών.

Till the impossible have been achieved and the late notion of *κρίσις* have been somehow caught and mastered, there can be little instruction in any late definition of it, however clear it may at first sight seem:—

> JUDICIUM est quo omnem orationem recte vel minus quam recte pronuntiatam specialiter judicamus, vel aestimatio qua poema ceteraque scripta perpendimus.[6]

The definer himself understood perhaps what standard, what scales he intended should be used, but now not much is to be known about either.

In the second part of this definition there is perhaps an approach to a denotation of *κρίσις* or *judicium* which springs naturally from another mode of employing the verb *κρίνειν* than any which has been mentioned hitherto,[7] a denotation clearly apparent in the following query and answer:—

---

[6] Diomed. Gram Lat i. 426.

[7] I should not venture to say whether the notion of choice, preference, or that of approving judgment is predominant in *κρίνειν* in such passages as Av 1103 *τοῖς κριταῖς εἰπεῖν τι βουλόμεσθα τῆς νίκης πέρι, ὅσ' ἀγαθ' ἦν* **κρίνωσιν** *ἡμᾶς, πᾶσιν αὐτοῖς δώσομεν*: Ec 1155: 1156: Xen. Mem 4 4 16 *οὐχ ὅπως τοὺς αὐτοὺς χοροὺς* **κρίνωσιν** *οἱ πολῖται οὐδ' ὅπως τοὺς αὐτοὺς αὐλητὰς* **ἐπαινῶσιν** *οὐδ' ὅπως τοὺς αὐτοὺς ποιητὰς* **αἱρῶνται** *οὐδ' ἵνα τοῖς αὐτοῖς ᾄδωνται.* All that is certain is that both notions are frequently present at the same time, e.g. R 1467–1473.

"JUDICIUM quid est?" "Bene dictorum comprobatio:"[8]

proved too by a considerable number of marginalia to have been familiar to scholiasts. This was nothing more than a capacity for discovering beauties, a turn for noting fine thoughts finely expressed, a gift for seeing where a $\bar{\chi}$ or a $\phi\beta$ might fitly be placed in the margin. Indeed such a conception of *κρίσις* no less than some of the others could not but grow and thrive in a world in which every generation was pertinaciously told by its instructors that willingness to copy the men of long ago was evidence of docility, taste, and good sense.

It may be the words only, the manner in which thought is expressed, that this *κρίσις* meddles with:—

N 275 *ἀέναοι νεφέλαι*:—**καλῶς εἶπεν ἀέναοι**· *εἰσὶ* **γὰρ** *ὑδάτων μητέρες*: 315 *τοῦτο τὸ σεμνόν*:—**λελῃθότως ἑαυτὸν ἐπαινεῖ**· *σεμνὸν* **γάρ** *ἐστι τὸ μέλος*: Av 489 *ὄρθιον ᾄσῃ*:—**καλῶς τὸ ᾄσῃ**· *κοκκύζει* **γὰρ** *κυρίως ὅταν παρ' ἑαυτῷ μετὰ νίκην τῆς μάχης ᾄσῃ*: 691 *φύσιν οἰωνῶν γένεσίν τε θεῶν*:—**καλῶς φύσιν εἶπεν οἰωνῶν καὶ γένεσιν θεῶν**: 1731 **καλῶς τὸ ἐπιθαλάμιον γέγραπται**: L 17 *ἐκύπτασεν*:—**κομψῶς** *τῇ ἀμφιβολίᾳ ἐχρήσατο καθὰ καὶ Σώφρων κτέ*: Ac 1 **καλῶς ἔφη "δέδηγμαι τὴν καρδίαν" παρ' ὅσον** *περὶ τὴν καρδίαν συνίσταται τὰ τοῦ θυμοῦ καὶ τὰ τῆς ἡδονῆς ὡς καὶ παρ' Ὁμήρῳ Ὀδυσσεὺς θυμούμενος κατὰ τῶν μνηστήρων "στῆθος δὲ πλήξας κραδίην ἠνίπαπε μύθῳ" "τέτλαθι δὴ κραδίη" φάσκων*: V 1124 *ὁ βορέας ὁ μέγας ἐπεστρατεύσατο*:—**καλῶς τὸ ἐπεστρατεύσατο** · *πολὺς* **γὰρ** *ἐλθὼν κατέδυσεν αὐτῶν τὰ σκάφη.*

"Here is the first distemper of learning, when men study words and not matter." But what would Bacon have said even to study of matter, if it were of the following sort?—

Pa 408 **εὐφυῶς** *πάλιν εἰς ὁμόνοιαν προτρεπόμενος δείκνυσιν ὅτι ὑπὲρ τῶν βαρβάρων ἐστὶ τὸ τοὺς Ἕλληνας διὰ τὰς στάσεις ἀλλήλους διαφθείρειν*: 505 . . . **καλῶς** *δὲ καὶ τοὺς Ἀθηναίους ἀπέσκωψεν ἵνα μὴ τὸ πᾶν διαβάλῃ ποίημα <ὡς ἐν πᾶσιν αὐτοῖς χαρίζεσθαι προαιρούμενος καὶ ἀποτρέπων αὐτῶν τὰς αἰτίας, ὅπερ ἂν*

[8] Victorin. Gram Lat vi. 188.

ἔδοξε ποιεῖν μηδὲ χαριεντισάμενος καὶ πρὸς αὐτούς ven⟩: Ac 211 . . . **πάνυ** δὲ **ἐμμελῶς καὶ μετὰ πάσης ἀρετῆς** ὁ ποιητὴς ἐμιμήσατο γερόντων τρόπους καὶ λόγους κτέ: 989 . . . **καλῶς** δὲ **ἡ εἰρήνη τῇ Ἀφροδίτῃ καὶ ταῖς Χάρισι φίλη ὅτι** οἱ γάμοι καὶ ἑορταὶ ἐν καιρῷ τῆς εἰρήνης ἄγονται καὶ **ὅτι** ἡδίστη καὶ ἐπίχαρίς ἐστιν.

Sometimes again it is not so much the matter itself that is commended as the order in which it is presented, the poet's *οἰκονομία*:—

N 566 **καλῶς μετὰ** τὸν Δία τὸν Ποσειδῶνα **πεποίηκεν** ὑμνούσας τὰς Νεφέλας· ἔχει γὰρ καὶ οὗτος κοινωνίαν τινὰ πρὸς αὐτὰς τῆς ὑγρᾶς οὐσίας δεσπόζων: ep. 302: 563: Pa 618 ven κᾆτ' ἐπειδὴ ᾽γνωσαν:—**ὅρα τοῦ ποιητοῦ τὴν οἰκονομίαν**[9] **καὶ ἐκπλαγήσῃ αὐτόν**· πάντα **γὰρ** τρόπον ἦλθεν (sic ἤθελεν?) ἐν ἀρχῇ τοῦ ποιήματος μὴ προσκρούσαι τοῖς Ἀθηναίοις φάσκων ἑτέρους εἶναι τοῦ πολέμου αἰτίους, Βοιωτούς τε καὶ Μεγαρεῖς, οἵ, φησί, πρῶτοι τὴν εἰρήνην ἐ·κορόδισαν (sic, ἔσκορά-κισαν?). νῦν δὲ πάλιν τοὺς Ἀθηναίους ἀποφαίνεται αἰτιωτάτους τοῦ πολέμου δι' ὧν τὸν Περικλέα φησὶ γράψαι τὸ κατὰ Μεγαρέων ψήφισμα, καὶ ἀδικουμένους

---

[9] The word *οἰκονομεῖν* and its derivatives do not occur at all in the ravennas, and in the venetus, so far as I have noticed, only here and at Eq 400 where *οἰκονομία*=*ὑπόθεσις* (cp. Ald at N 544, where there is this metaphrase of the line: *τῇ ἐπινοίᾳ τῆς ὑποθέσεως καὶ οἰκονομίᾳ καὶ τῇ χάριτι τῶν ἐπῶν θαρροῦσα*). They are to be found in most of the commentaries to Soph.—Aj 342: El 312: 818: 1098: OR 118: OC 28: 237: 297: 551: 887: 1725: Ph 1—generally in notes of the **καλῶς** order. In some at least of the commentaries to Euripides they are common—Hipp 521: 569: 659: 713: 804: Phoen 96: 617: Or 472. In the Aeschylus commentators there are some sensible notes upon *οἰκονομία*, though I have not observed any instances of the name itself, e.g. PV 88: 209: 288: 658. Notwithstanding the absence of the name elementary notes upon the thing are present in most of the commentaries—Pl 29 (i.e. 28–31) *τοῦ δράματος ὁ σκοπός*: 791 (795) **ἵνα** *μὴ ἐν τῷ φανερῷ καταχέῃ τὰ τραγήματα*: N 287 **ἵνα** *γυναῖκας εἰσαγάγῃ τὰς τοῦ χοροῦ τοῦτό φησι*: 1104 *ἐξαυτομολῶ*:—*τὸ ἱμάτιον δίδωσιν* **ἵνα** *εὐχερῶς αὐτομολήσῃ πρὸς αὐτούς*: Av 227 **εὐκαίρως ὁ ποιητὴς βούλεται** *τὸν χορὸν εἰσάξαι τῶν ὀρνέων*: 641 *ἀλλ' ὡς τάχιστα δή*:—*ὁ ἔποψ παρακελεύεται αὐτοῖς εἰς τὴν νοσιὰν εἰσελθεῖν* **ἵνα** *αὐτῶν ἀποστάντων* **σχοίη καιρὸν** *ἡ παράβασις*: 654 *ἔστι γάρ τι ῥιζίον*:—*ἐπειδὴ μετὰ ὀρνίθων ὄντες ἀπορνιθωθῆναι ἔμελλον,* **προκατασκευάζει** (sc. *ὁ ποιητής*) *δι' ὧν ἔμελλον τούτου τυχεῖν*: 1057 *σκήπτεται ποιεῖν ἔνδον τὴν θυσίαν* **ἵνα** *μὴ σφάξῃ τὸ πρόβατον*: 1758 ven . . . **εὐκαίρως** *δὲ τὴν κωμικὴν ὄρχησιν ποιεῖται*:

Pa 43 *ἐνταῦθα* **θέλων τὴν ὑπόθεσιν δηλῶσαι** *σκώπτει τοὺς Ἀθηναίους ὡς φιλολοιδόρους*· "*πάντως τις τῶν θεατῶν βλέπων τὸν κάνθαρον ἀνίσταται λέγων*· '*πρός τί τὸν κάνθαρον πεποίηκεν ὁ Ἀριστοφάνης;*'": 1020 **διὰ τὸ** *μὴ θύεσθαι ἐν τῷ θεάτρῳ ἀλλὰ τὸν χορηγὸν κτέ*: L 539: 944: Ac 52: V 49 ven **ἐπίτηδες** *δὲ τοῦτο εἶπεν* **ὅπως ἂν** *τὸ βλάσφημον* **εὐκαίρως** *κατ' αὐτοῦ δόξῃ λέγειν*: T 1217.

τοὺς συμμάχους εἰς ἀπόστασιν κεχωρηκέναι· **τί οὖν ἡ τοῦ ποιητοῦ τέχνη**: ὅτε μὲν δέος ἦν κτέ.

Now weeds of this sort though springing straight from the late restricted sense of κρίσις, namely ἡ τῶν **καλῶς** εἰρημένων ἀπόδεξις, belong nevertheless to the larger family of thriftless suffocating plants that infest the sour soil of academic rhetoric. A number of specimens have been in their show-case now for some time;[10] but to make the display complete I should now go over again almost the entire ground hitherto traversed, and endeavour without hope to distinguish between weeds rhetorical and weeds interpretatory, not merely in the field of the TROPES, but elsewhere also.

The following, for instance, may be rhetorical adscripts, warnings of some composition master who would save young IMITATORS from repeating the faults of Aristophanes:—

Pl 115 τῆς ὀφθαλμίας:—ἀντὶ τοῦ τῆς πηρώσεως· **ἰδίως** δὲ ὀφθαλμίαν τὴν πήρωσιν τῶν ὀφθαλμῶν φησι· διὸ καὶ ἐν τῷ δευτέρῳ μεταπεποίηται: 555 μακαρίτην :—ὅτι **ἁπλῶς καὶ ἀσυνήθως κατεχρήσατο** ἀντὶ τοῦ μακάριον· εἰ μὴ ἄρα παίζει, οἷον, νεκροῦ βίον: 559 ποδαγρῶντες :—ὅτι **Ἑλληνικὸν** τὸ ποδαγρᾶν· <τινὲς δὲ φεύγοντες αὐτὸ ποδαλγῶσι (unmetrical) λέγουσι ven>: 745 **καταχρηστικῶς** τὸ ἐπῄνουν ἐπὶ τοῦ θεοῦ· κυρίως γὰρ ἐπ' ἀνθρώπων τὸ ἐπαινεῖν: R 896 ἐμμέλειαν:—ὅτι **καταχρηστικῶς νῦν** τὴν εὐρυθμίαν· κυρίως γὰρ ἡ μετὰ μέλους τραγικὴ ὄρχησις: Av 695 ὑπηνέμιον:—ὅτι **σύνηθες αὐτοῖς μᾶλλον** ἀνεμιαῖον λέγειν κτέ: 1081 ἐγχεῖ τὰ πτερά:—**βιαίως** ἀντὶ τοῦ διείρει κτέ: 698 οὗτος χάει κτέ:—**ἀτόπως** μὲν **καὶ ἀπιθάνως** τῇ γενεαλογίᾳ κέχρηται.

But it is really impossible to make sure of the annotators' motives in any but a few cases.

Everywhere the like uncertainty makes itself felt. A comment such as this seems to belong manifestly to κρίσις:—

R 247 ἔνυδρον ἐν βυθῷ χορείαν κτέ:—τὴν νῆξιν χορείαν εἶπεν· καὶ οὐ φθέγγεται μὲν ἐν τῷ βυθῷ ἀλλ' ἄνω κέκραγεν· **ἁπλούστερον** δὲ **εἴρηται.**

[10] See supra pp. 284 ff.

And this, too, perhaps:—

Pl 586 *κοτίνου στεφάνῳ*: — **οὐκ ἀκριβῶς**· *καλλιστέφανος γὰρ ἡ ἐλαία λέγεται κτέ*:

but the reading of the venetus rather suggests *ἱστοριῶν ἀπόδοσις*, being—

οὐ κοτίνῳ ἐστέφοντο, ἀλλὰ τῷ τῆς καλλιστεφάνου ἐλαίας κλάδῳ· οὐκ ἀκριβῶς οὖν κτέ.

Again and over again, however, there is simply no means of saying:—

Pl 538 *βομβοῦσαι*: — **ἰδίως** *τὰς ψύλλας ἀφώνους οὔσας βομβεῖν φησι· κωνώπων γὰρ τοῦτο ἴδιον*: ib. **ἰδίως** *εἶπεν τὰς ψύλλας βομβεῖν· οὐ γὰρ προῖασι φωνήν.*

In scholia relating to the laughter of comedy—a vast body of annotation which for reasons soon to be stated is entirely ignored in this work—rhetorical *κρίσις* plays of course a considerable part. But here also doubts often arise respecting the real motive for comment. It may have been observed that the verbal critic at Pl 555 (supr. 406 18) admits that he must not be too sure in censuring a jester, and greater modesty keeps some of his fellows from half blunders like his:—

N 236 *ἡ φροντὶς ἕλκει*:—*δέον εἰπεῖν ἡ γῆ ἕλκει [ἢ τὰ κάρδαμα]· ὁ δὲ* **ὡς ἄγροικος** *μὴ νοήσας τὸ εἰρημένον* **συνέχεεν τὴν φράσιν, ὅσον καὶ ἀσαφὲς ἐποίησε τὸ δηλούμενον**: 257 **ὡς ἄγροικος** *Ἀθάμαντα εἶπεν ἀντὶ Φρίξου*: ib. *ἀντὶ τοῦ εἰπεῖν τὸν Φρίξον Ἀθάμαντα εἶπεν* **ὡς ἄγροικος ἀγνοῶν** *τὰς ἱστορίας κτέ*: 640: 1206: R 1012 ven *τεθνάναι· μὴ τοῦτον ἐρώτα*:—**οὐδὲ τοῦτο συκοφαντητέον**, *ὅτι νεκρὸν λέγει τεθνάναι·* **ἴσως** *γὰρ πρὸς τὸ γελοῖον ἐπιτετήδευται*: Av 575 *Ἶριν δέ γ' Ὅμηρος*:—*ὅτι* **ψεύδεται παίζων . . . οἱ δὲ ἐν ἑτέροις ποιήμασιν Ὁμήρου φασὶ τοῦτο φέρεσθαι**· *εἰσὶ γὰρ αὐτοῦ καὶ ὕμνοι* ven: Pa 381 **ἐπίτηδες τραγικαῖς λέξεσιν ἐχρήσατο** *κτέ*: L 786 . . . **ἐπίτηδες** *δὲ τοῦτο ὁ τῶν ἀνδρῶν χορὸς* **παριστορεῖ**, etc.

But, on the other hand, there must remain many notes like that at Av 698 (supr. 406 28) in which the kind of *κρίσις* may be censure rather than appreciation of fun. Thus the following:—

N 228 . . . **ψυχρὰ** *δὲ ἡ αἰτία ἣν ὁ Σωκράτης λέγει*:

is by the ravennas left quite obscure in intention. It is only from a note in the venetus that its actual motive becomes clear:—

> N 230 *λεπτὴν καταμίξας κτέ*:—*ἀπολογεῖται πρὸς τὴν ἐρώτησιν τοῦ γέροντος ὁ Σωκράτης·* **ψυχρὰν δὲ καὶ ματαίαν αὐτὸν ἐποίησε** (sc. *Ἀριστοφάνης*) **παρεχόμενον τὴν λύσιν.**

There is no help of the kind at Ec 126:—

> *ὥσπερ εἴ τις σηπίαις κτέ*:— . . . **ἀπρόσλογος δὲ ἡ εἰκασία.**

Still, downright censure of the poet is very far from common in the annotators of Aristophanes. It never became the fashion in the rhetorical schools to depreciate him as Euripides was depreciated. The sophisters had Aristophanes to tell them how to disparage Euripides, while the reputation of Aristophanes himself, owing to the accident that no obvious magazine furnished them with weapons against it, was secure from the forays of these unscrupulous smatterers. Interpretative annotation so long as it remained uncorrupted by rhetoric was content to make of the poets the best that its methods allowed of, but it did not slander them:—

> R 1026 *οἱ Πέρσαι πρότερον δεδιδαγμέναι εἰσίν, εἶτα οἱ Ἑπτ' ἐπὶ Θήβας· νῦν δὲ τὸ ὕστερον πρότερον εἶπεν·* **πλὴν <οὐδὲν τῷ ποιητῇ ἐγκλητέον** ven**>· οὐδὲν γάρ ἐστιν ἀκριβῶσαι τὸ τοιοῦτον οὐδὲ τοῖς ἀπελέγχουσιν αὐτόν**: cp. the scholia in ven and rav to id. 1028.

The *λύσις* to a *ζήτημα* may not be the most convincing of evidence, nevertheless this query at any rate would surely never have been propounded, unless there were known to be an easy solution for it in the current estimate placed at the time upon certain plays of Euripides:—

> R 53 *τὴν Ἀνδρομέδαν*:—*διὰ τί μὴ ἄλλο τι τῶν πρὸ ὀλίγου διδαχθέντων καὶ καλῶν, Τυψιπύλην Φοινίσσας Ἀντιόπην, ἡ δὲ Ἀνδρομέδα τῇ ἔτει προῆλθεν;* **ἀλλ' οὐ συκοφαντητὰ ἦν τὰ τοιαῦτα.**

Foolish as this adscript is, it yet implies a wholly different judgment upon the Phoenissae from that which the academic

rhetors manufactured[11] when under the spell of *Εὐριπιδ-αριστοφανισμός* they read the play to themselves overnight in preparing their morning lecture upon imitation to be addressed to uncritical schoolboys.

For the most part it is the poet himself whom the rhetor as critic primarily contemplates in the awarding of praise[12] or blame,[13] although at times no doubt his glance may first fall upon the dramatic speaker. One must therefore be content often not to know which subject to supply in notes of this order:—

Pl 9 *θεσπιῳδεῖ τρίποδος ἐκ χρυσηλάτου*:—*ἐτραγικεύσατο τῇ φράσει*: N 53 *ἀλλ' ἐσπάθα*:— . . . *οἰκείως δὲ νῦν τῇ λέξει* ‹*ἐχρήσατο* ven› *ἐπὶ γυναικός*: R 818 *χαρακτηρίζει ἑκάτερον*: Ac 455 *μιμεῖται τὸν Εὐριπίδου χαρακτῆρα τῷ λόγῳ*: Ec 1 *τοῦ τροχηλάτου*:—*διὰ τὸν κεράμεον τροχόν· καταχρηστικῶς δὲ εἶπεν· οὐ γὰρ ἐν τροχῷ ἐλαύνεται ἀλλὰ τύπῳ γίνεται.*

After all poet and *πρόσωπον* are in certain lights indistinguishable:—

Sch. Aesch. PV 189 *τοῦτο τῆς μεγαλοφυΐας* **Αἰσχύλου καὶ Προμηθέως** *ἄξιον τὸ μετὰ τὴν λύσιν ποινὰς αἰτεῖν τὸν Δία*: Sch. Soph. OC 1648 *ἐξαπείδομεν*:—**ἴδιον αὐτοῦ** *τὸ πολλαῖς κεχρῆσθαι ταῖς προσθέσεσι· παραφυλακτέον δὲ πῶς καὶ τὰ ἄρρητα ὑπ' ὄψιν ἤγαγεν* **ὁ ἄγγελος** *ἐκ τῶν σχημάτων μηνύων*: Sch. Eur. Hec 1288 *καλῶς καὶ νηπτικῶς καὶ εὐκατασκευάστως πρὸς τὸν χορὸν ταῦτά φησιν ἵνα εὐπροσώπως ἀναχωρήσῃ.*

---

[11] Sch. Eur. Phoen 71 *οὗτος ὁ τόπος εἰς ἀσυμφωνίαν ἄγει τὸ δρᾶμα· ἔδει γὰρ ἐξέλασιν ὑποθέσθαι τοῦ Πολυνείκους κτέ*: 88 *ἡ τοῦ δράματος διάθεσις ἐνταῦθα ἀγωνιστικωτέρα γίνεται· τὰ γὰρ τῆς Ἰοκάστης παρελκόμενά εἰσι καὶ ἕνεκα τοῦ θεάτρου ἐκτέταται κτέ*: 204 *Φοινίσσας ἀπὸ νάσου*:—*οὐ νῆσος ἀλλ' ἤπειρος ἡ Φοινίκη παράλιος· κατεχρήσατο τοίνυν τῇ φράσει*: 388 *οὐκ ἐν δέοντι δὲ γνωμολογεῖ τοιούτων κακῶν περιεστώτων τὴν πόλιν· τοιοῦτος δὲ πολλαχοῦ ὁ Εὐριπίδης*: 395 *οὐκ ἀξιόχρεως ἥρως ὁ λόγος*: 584 *ἐν τούτοις Ἰοκάστη οὐδὲν συμβούλευκε τοῖς παισὶ κοινωφελές, ἀλλὰ τῷ μὲν λέγει· εἰς τί φιλοτιμεῖ τυραννεῖν; τῷ δέ· εἰς τί πολεμεῖς τὴν πατρίδα; ἐχρῆν δὲ τοῦτο συμβουλεῦσαι, διελομένους τὰ πατρῷα καὶ τὴν βασιλείαν παύσασθαι τῆς διχοστασίας, ὥσπερ ὑπέστησαν ἐξ ἀρχῆς ἀνὰ μέρος ἄρχειν· καὶ γὰρ ἐπὶ τῷ ποιητῇ ἦν ποιῆσαι αὐτοὺς μὴ πειθομένους, ὅπως τὰ τῆς ἱστορίας μένῃ βέβαια· εἴμαρτο γὰρ αὐτοὺς ἀλληλοκτόνους γενομένους κατὰ τὰς ἀρὰς τοῦ πατρὸς ἀποθανεῖν. νῦν δὲ οὐδὲν τούτων πεποίηκεν*: 748 *γελοίως τοῦτό φησι*: 980 *εἰς οὐδὲν χρήσιμον τοπογραφεῖ· μᾶλλον δὲ αὐτὸν ἐχρῆν σκοπεῖν ὅπως τῶν πολεμίων παρακαθεζομένων λήσεται ὁ Μενοικεὺς φεύγων*: 1019: 1053: 1369.

[12] *ἐγκαλεῖν*: *μέμφεσθαι*: *καταγινώσκειν*: *κατηγορεῖν*: *συκοφαντεῖν*: *ἀπελέγχειν*: *ἰδίως*: *κακῶς*: *οὐ καλῶς*: *ἀπιθάνως*: *ἀκατασκεύαστως*: *δυσοικονομήτως*, etc.

[13] *ἐπαινεῖν* and a large class of adverbs and adverbial phrases: *καλῶς*: *οὐ κακῶς*: *εὐφυῶς*: *οἰκείως*: *εἰκότως*: *πιθανῶς*: *κομψῶς*: *ἀστείως*: *ἄκρως*: *εὐκαίρως*: *οἰκονομικῶς*: *εὐκατασκεύαστως*: *μετὰ πάσης ἀρετῆς*, etc.

The marginalia hitherto enumerated have almost all some sort of immediate interpretatory or illustrative value, or are intended at any rate to enhance the student's appreciation of the poet's motive or of the poet's merits or demerits. It is extremely rare for any of the commentators to concern himself with the larger changes in literary taste or with the history of language on its literary side. They busy themselves naturally enough with Aristophanes alone and ignore the great movements of literature. It would indeed be difficult to find, at least in the ravennas, a second note resembling this :—

> Pl 515 *ἢ γῆς ἀρότροις ῥήξας δάπεδον καρπὸν Δηοῦς θερίσασθαι* :—*ἤδη τὸ ἔπος τοῦτο τῆς μέσης κωμῳδίας ὄζει.*

It is strangely out of place in the commentary in which it is found, where rubbish like the following would be less incongruous :—

> Ac 380 *ἐνταῦθα κατέμιξε τὴν κωμῳδιακὴν χάριν καὶ τὰ δικαστικὰ ῥήματα· τὸ μὲν γὰρ διαβάλλειν καὶ λέγειν ψευδῆ καὶ πλύνειν εἴποι τις ἂν τῶν περὶ τὰ δικαστήρια ταῦτα λέγειν δεινῶν, τὸ δὲ κυκλοβορεῖν καὶ καταγλωττίζειν χαριεντίσματά ἐστι κωμῳδίας.*

Before dismissing rhetorical *κρίσις* I should perhaps allude to the question whether the citation of illustrative passages does in any circumstances originate in it. Some notes of this description are obviously interpretative or at any rate have an interpretative cast :—

> Pl 203 *καὶ λέγουσι πάντες ὡς δειλότατόν ἐσθ' ὁ Πλοῦτος*:— . . . *καί τις τῶν κωμικῶν φησί· "τί ποτ' ἐστὶ χλωρὸν ἀντιβολῶ τὸ χρυσίον ;: δέδοικ' ἐπιβουλευόμενον ὑπὸ πάντων ἀεί"* : N 354 *ὅτι δειλότατον τοῦτον ἑώρων, ἔλαφοι διὰ τοῦτ' ἐγένοντο*:—*δειλότατον γὰρ τὸ τῶν ἐλάφων γένος· καὶ Ὅμηρος· "κραδίην δ' ἐλάφοιο"* : 586 (584) *ὁ δ' ἥλιος . . . οὐ φανεῖν ἔφασκεν ὑμῖν*:— *παρὰ τὸ ὁμηρικόν· "δύσομαι εἰς Ἀίδαο καὶ ἐν νεκύεσσι φαείνω"* : R 18 *πλεῖν ἢ νιαυτῷ πρεσβύτερος ἀπέρχομαι*:—*παρὰ το Ὁμηρικόν· "αἶψα γὰρ ἐν κακότητι βροτοὶ καταγηράσκουσι," καὶ τό· "<ἐκπάγλως γὰρ παιδὸς ὀδύρεται οἰχομένοιο | κουριδίης τ' ἀλόχοιο δαΐφρονος ἥ ἑ μάλιστα | ἤκαχ' ἀποφθιμένη καὶ> ἐν ὠμῷ γήραϊ θῆκε."*

διὰ τὴν ἀηδίαν οὖν γηράσκω: 345 *γόνυ πάλλεται γερόντων κτέ*:—*διὰ τὴν χαρὰν νεάζουσιν οἱ γέροντες· ἡ δὲ δύναμις ἐν γόνασιν ὡς καὶ ὁ ποιητὴς λέγει*: 823:

Av 685 *φύσιν ἄνδρες ἀμαυρόβιοι φύλλων γενεᾷ προσόμοιοι*:— . . . *παρὰ τὸ Ὁμηρικόν· "οἵηπερ φύλλων γενεή, τοίη δὲ καὶ ἀνδρῶν"*: 1473, etc. etc.

Others again in their garrulous irrelevancy betray the rhetor, the mere babbler:—

Pl 5 *μετέχειν ἀνάγκη τὸν θεράποντα τῶν κακῶν*:—*παρὰ τὸ ποιητικόν· "ἥμισυ γάρ τ' ἀρετῆς ἀπαμείρεται εὐρυόπα Ζεὺς | ἀνέρος, εὖτ' ἄν μιν κατὰ δούλιον ἦμαρ ἄγῃσι·" τί γὰρ κακώτερον τοῦ τὰ ἐναντία ἑαυτῷ διαπράττεσθαί τινα κτέ*: N 1008 *ὁπόταν πλάτανος πτελέᾳ ψιθυρίζῃ*:—*πνέοντος ἀνέμου μαλακοῦ καὶ ἠρέμα διὰ τῶν φύλλων εἰσιόντος ὥσπερ προσλαλεῖ τὰ δένδρα, ὅπερ ψιθυρίζειν λέγεται· καὶ Θεόκριτος· "ἁδύ τι τὸ ψιθύρισμα <καὶ ἁ πίτυς, αἰπόλε, τήνα | ἃ ποτὶ ταῖς παγαῖσι μελίσδεται>."*

But be they in intention interpretative or be they appreciative, notes of this stamp, unsound from the first like summer "drops" in an orchard, all spoil by keeping. Their rottenness is self-evident now, especially if they are laid near to healthy late keepers such as the marginalia in which the original wording of passages parodied has been perpetuated.

It may be, however, that remarkers of the sort I have been lately considering, those, for example, who thus expound and illustrate by parallel citations the whisper of trees and other notable examples of ordinary correctness in diction would as critics prefer to be described not as *ῥήτορες* but as *φιλόλογοι*. Originally applied to the unprofessional scholar, who kept up his classics, and in reading took note of anything likely to give a flavour of learning or taste to his conversation, the name *φιλόλογος* was gradually ennobled or degraded, until in the second century A.D. it was commonly attached to the professional scholar. There is compact proof of this in the fastidious Phrynichus:—

φιλόλογος ὁ φιλῶν λόγους, καί, σπουδάζων περὶ παιδείαν· οἱ δὲ νῦν ἐπὶ τοῦ ἐμπείρου τιθέασιν, οὐκ ὀρθῶς: *φιλόλογος* is any one who loves scholarship, that is, has

scholarly interests. The modern application of the name to the professional scholar is not correct.

So remote, so derogatory was the origin of what was to become in process of time the honourable name for a large and fruitful conception inspiring many patient labourers, and once or twice genius itself, the conception namely of PHILOLOGY as the interpretation by cautious discriminative learning of ancient thought not only as expressed in literature but as preserved in any form by the written WORD.

And this conception named PHILOLOGY, though containing much more than Alexandrian *γραμματική* or Pergamene *κριτική*, may yet be said on the whole to represent for recent times something not unlike what these in their unadulterate form represented long ago. But between the modern conception and the ancient, both alike sane, living, and vitalising, lies a vast interval of not less than fifteen hundred years during which men's attitude towards the classics was of a wholly different kind. So many perversive influences were at work, so many causes operating to produce sterility in the field of thought that the absence of any healthy, invigorating theory of interpretative learning is not to be wondered at. I will not rehearse the sins of the rhetors and their damnable dogmas of IMITATION and ATTICISM or say more than I have said perhaps too often already about the stale teaching, perplexed and finical, paltry yet pretentious, a set of "crazy rules to make men wits by rote," which prevailed everywhere in the schools. These things were after all only symptoms of disease. The real causes lay deep. They are to be found in the extinction of nationality, and the effacement of racial self-respect, entailed in the world-empire of Rome, in the wasteful spilling on the ground of just that kind of spiritual seed which if husbanded with nature's thrift is sure to germinate at nature's time and introduce fresh young life into the world of thought. Nor did Rome's offence end when she had set her own will in antagonism to the enactment of nature that there shall be no creative impulse, no regeneration of spiritual force or intellectual energy unless race contend with race and distinctive national ideals meet in perpetual reaction. The very machinery of empire tended to aggravate the dearth of ideas produced by the comprehension of numerous races within one monotonous system.

Apart from commerce the only career open to a man of ability and spirit was in the army or in some civilian branch of the public service, so that character and intellect alike were used up in military or administrative routine. In this way the men who might have kept speculation alive and turned thought into new channels were too much engrossed in business ever to travel far beyond the stage of intellectual interests which they had reached in school, while the learned professions were recruited from respectable mediocrity incapable of assimilating properly even old ideas, and wholly unable to originate new.

It is in some such way as this that the dreary stagnation of thought apparent everywhere throughout many centuries may be accounted for. In the first years of the empire Rome did put a stamp altogether her own upon some of the spoil she took from Greek thought, but this originative effort soon expended itself. Thenceforward her attitude was merely rapacious. She studied the old poets not for themselves at all or to find in them stimulus for fresh creative effort, but for the sake of the miscellaneous commodities that they could be forced to provide towards the upkeep of literary affectation, mechanical erudition, or a copybook philosophy of conduct. Both professors and laymen smothered the poets with a coarse adulation, but their chorus of compliment was always sung to the tune of Stand and deliver:—

> Plut. Mor 30 c *ἐπεὶ δ' ὥσπερ ἐν ταῖς νομαῖς ἡ μὲν μέλιττα διώκει τὸ ἄνθος, ἡ δ' αἶξ τὸν θαλλόν, ἡ δ' ὗς τὴν ῥίζαν, ἄλλα δὲ ζῷα τὸ σπέρμα καὶ τὸν καρπόν, οὕτως ἐν ταῖς ἀναγνώσεσι τῶν ποιημάτων ὁ μὲν ἀπανθίζεται τὴν ἱστορίαν, ὁ δ' ἐμφύεται τῷ κάλλει καὶ τῇ κατασκευῇ τῶν ὀνομάτων, καθάπερ ὁ Ἀριστοφάνης περὶ τοῦ Εὐριπίδου φησί·*
>
> *"χρῶμαι γὰρ αὐτοῦ τοῦ στόματος τῷ στρογγύλῳ."*
>
> *οἱ δὲ τῶν πρὸς τὸ ἦθος εἰρημένων ὠφελίμως ἔχονται, πρὸς οὓς δὴ νῦν ἡμῖν ὁ λόγος ἐστίν, ὑπομιμνήσκωμεν αὐτοὺς ὅτι δεινόν ἐστι τὸν μὲν φιλόμυθον μὴ λανθάνειν τὰ καινῶς ἱστορούμενα καὶ περιττῶς, μηδὲ τὸν φιλόλογον ἐκφεύγειν τὰ καθαρῶς πεφρασμένα καὶ ῥητορικῶς, τὸν δὲ φιλότιμον καὶ φιλόκαλον καὶ μὴ παιγνίας ἀλλὰ παιδείας ἕνεκα ποιημάτων ἁπτόμενον ἀργῶς καὶ ἀμελῶς ἀκούειν τῶν πρὸς ἀνδρείαν ἢ σωφροσύνην ἢ δικαιοσύνην ἀναπεφωνημένων κτέ.*

Swine, goat, and bee,[14] every predatory creature, are busy in the familiar field. They prize it only for what they can rout from it, not for its natural loveliness or generative influences. The φιλόλογος fastens upon the flowers and rifles them methodically, pure Attic terms, felicitous old constructions, phrases plethoric in expressiveness and suggestion. The φιλίστορες, each after his kind, browse just on those branches of the tree of knowledge that suit their several tastes, the φιλόμυθος for example picking out every myth, and snatching as a morsel sweet above the common at any variation from what he takes to be its normal type. The φιλόκαλος καὶ φιλότιμος, if neither so aspiring nor so fond of the ideal in conduct as the moral Plutarch would like, if culpably neglectful and often blind to his opportunities for moral improvement, even he does not scruple to take toll of the poets.

Alas! there was no Aristophanes then to laugh at a thievish age. These cultivated persons—whatever their specific name, φιλόλογος, φιλόμυθος, φιλόκαλος καὶ φιλότιμος, they were all alike φιλόλογοι, all alike had literary interests and tastes to be gratified at no cost of thought—had a social motive for reading over and over again the poets they had conned at school. In them busy men reading as they ran found the wherewithal to pose as literary critics, students of character, antiquaries, close observers of many things, the surprising history of words, the habitat and uses of the hyssop, the commercial value of the cedar, the origin and correct meaning of proverbs. Whatever any one desired to shine by in polite conversation he sought for in his old school-texts and notebooks, from moral sentiments to infantile puzzles.[15] Homer

[14] The bee is constant in this connexion, but in a dinner after the manner of the ancients the query would be in place:—διὰ τί ὁ Πλούταρχος τῶν τοὺς ποιητὰς ἀναγινωσκόντων τοὺς μὲν αἰξὶ τοὺς δ' ὑσὶν εἰκάζει;

[15] Au. Gellius 14 6 gives an account of a friend's notebook—quae ibi scripta erant, pro Juppiter, mera miracula! quo nomine fuerit, qui primus grammaticus appellatus est; et quot fuerint Pythagorae nobiles, quot Hippocratae; et cujusmodi fuisse Homerus dicat in Ulixis domo λαύρην; et quamob causam Telemachus cubans junctim sibi cubantem Pisistratum non manu attigerit, sed pedis ictu excitarit; et Eurycleia Telemachum quo genere claustri incluserit; et quapropter idem poeta rosam non norit, oleum ex rosa norit. Atque illud etiam scriptum fuit quae nomina fuerint sociorum Ulixis, qui a Scylla rapti laceratique sunt; utrum ἐν τῇ ἑσῳ θαλάσσῃ Ulixes erraverit κατ' Ἀρίσταρχον an ἐν τῇ ἔξω κατὰ Κράτητα; item et istic scriptum fuit, qui sint apud Homerum versus isopsephi; et quorum ibi nominum παραστιχίς reperiatur; et quis adeo versus sit qui per singula vocabula singulis syllabis increscat; etc." Cp. id. 18 2 which shows how Eustachius may have made merry with his friends at the Saturnalia over much the same themes to his father Macrobius takes so seriously in his Saturnalia. To this "philological" pastime any of the matters dealt with in

and Hesiod, Euripides, Aristophanes, and Menander had to fill in those centuries of dismal stagnation the place which, in an age alive with thought and rife with ideas, is occupied by journal and novel and the other ephemeral subsidies to general cultivation.

It is almost impossible to realise the monotony of a world unenlivened by fresh vistas of thought, a world in which every generation of educated persons, from emperor to schoolmaster, and schoolboy too, trudged along the same old road,[16] floundering in a sludge of rotten learning, and there saw always less and less that it could enjoy, less and less that it could even understand. Pedantry and inanity had the crown of the causeway. Professors in the schools recommended therefore their wares as remunerative investments (*ἐν ταῖς πρὸς ἀλλήλους ὁμιλίαις πολυωφελέστατα* Theon), and after school was over for the day they composed handbooks of literary criticism for patrons ambitious for scholarly distinction in society. In position of course, and knowledge of the world, usually perhaps in native capacity also, the amateur was the superior of the professional scholar and critic, and being less hide-bound, was probably in most cases the sounder critic and the less pedantic scholar of the two. So the world may have been in the right when it saw no great difference between professor and amateur, or it may even have intended a compliment in addressing the Master of Arts by a title which made him wince. In any case the name of *φιλόλογος* got and kept the pre-eminence, and when times of refreshing came at last, PHILOLOGY was the

scholia might contribute. The "convictores Graeculi, quibus vel maxime adquiescebat Tiberius" took steps to find out what authors the emperor was reading that they might prepare with commentaries for his questions (Suet. Tib 56). Their fellows under Ptolemies and Attali no doubt did the same, and under later rulers too. Geta, according to Spartian (5 4), aired his own knowledge and tested that of grammatici with elementary questions—"familiare illi fuit has quaestiones grammaticis proponere, ut dicerent, singula animalia quomodo vocem emitterent velut etc.": cp. sch. Pl 689 *ἕκαστον γὰρ τῶν ζῴων ἰδίαν φωνὴν ἔχει ὡς αἴξ τὸ μηκάζειν κτέ.* Not all commentators were as sensible as to treat "problems" like *τίς ἡ Ὑπερβόλου μήτηρ;* as is done at T 840—*οὐκ ἔχομεν εἰπεῖν· εἰ δὲ χρὴ τὰ τοιαῦτα ζητεῖν, ζητείτωσαν καὶ τὴν ἐξῆς, τὴν Λαμάχου· τὸν γὰρ πατέρα μόνον οἶδα Λαμάχου, Ξενόφαντον.* Its aptness for "philological" talk explains perhaps most easily a vast deal of rubbishy annotation in the later commentators (Pl 9 : 11 : 21 : 1132 etc. : N 2 : 52 etc.), and occasional even in the earlier, e.g. Av 721 *θεράποντ' ὄρνιν :—ἐπεὶ πολλάκις εἰώθαμέν τινας τῶν θεραπόντων καλλίποδας λέγειν καὶ καλλοιωνίστους* : ib. *ὄνον ὄρνιν :—λέγεται γάρ τι τοιοῦτον· ὡς συμβολικὸς ἐρωτώμενος περὶ ἀρώστου εἶδεν ὄνον ἐκ πτώματος ἀναστάντα, ἀκήκοεν δὲ ἑτέρου λέγοντος "βλέπε πῶς* ONOCΩN (i.e. (1) *ὄνος ὤν,* (2) *ὁ νοσῶν*) *ἀνέστη,"* *ὁ δὲ ἔφη "ὁ νοσῶν ἀναστήσεται."* As time went on I should imagine that etymology (see supra 362) and aetiology (see supra 384) played a larger and larger part in "philological" pastime.

[16] The first generations of these pedestrians are more trim and tread more firmly than the later, but the road is just the same. See note A at the end of the chapter.

term used to describe the systematic study of the WORD as primary witness to the manifold thought of the distant age for which nature had done more than for any other known then to history.

But I have begun to meddle with matters that do not concern me, when there are others which I ought to tackle and will not.

When in the chapter on the TROPES nothing was said concerning the various species of *εἰρωνεία*, and in the catalogue of the FIGURES nothing concerning *παρ' ὑπόνοιαν*, it was my design to devote several chapters to the marginalia which call attention in one way or another to the LAUGHTER of comedy; but a growing impatience with scholiasts has determined me to have done with them; perhaps, too, the besetting suspicion that if I tried to go on, Aristophanes would become more malicious than ever—for he has long been pestering me—and would keep asking Why go to the lackey for what the master will tell you at first hand?

A whole class of scholia, therefore, is here pretermitted; nor will I even inquire if there is any trace in any of the commentators of Aristotle's analysis[17] of the LAUGHTER in comedy, which is known as yet only in the most meagre outline.

To this extent my work is incomplete; yet incomplete it is not, except so far as the method of investigation happens not to be applied to one specific group of scholia. For I have taken pains to make sure that, if it were applied to these with the like thoroughness as it has been applied to the rest, it would lead to results differing in no respect from those already arrived at—substantial results I should call them, if I could now bring myself to think that any conclusions respecting scholia—these particular scholia at all events—deserve to be so described.

---

[17] See note B at the end of the chapter.

LONGER NOTES TO PART VI

A

SCHOLIA IN RAV AND VEN IN WHICH SCHOLARS ARE DESIGNATED BY NAME

Λυκόφρων, b. circ. 330.

1 | *α* Pl 1194 ven | *ἀλλ' ἐκδότω τις δεῦρο* **ᾳᾷδας** *ἡμμένας*:—*ὅτι* **Λυκόφρων**, *ὡς* **Ἐρατοσθένης** *φησίν, ᾠήθη πρῶτον ᾳᾷδας τοῦτον ἠτηκέναι· πεποίηκε δὲ καὶ ἐν Ἐκκλησιαζούσαις αὐτό· ἀλλὰ γὰρ Στράττις πρὸ ἀμφοτέρων τούτων τοὺς Ποταμ<ί>ους διδάσκων εἰς Φ<ιλ>ύλλιον ἀναφέρει τὸ πρᾶγμα· "ὑμεῖς τε πάντες ἔξιτ' ἐπὶ τὸ Πύθιον | ὅσοι πάρεστε, μὴ λαβόντες λαμπάδας | μηδ' ἄλλο μηδὲν ἐχόμενον Φ<ιλ>υλλίου."*

2 | *β* Pa 199 ven | *ὑπ' αὐτὸν ἀτεχνῶς* **οὐρανοῦ τὸν κύτταρον**:—**Λυκόφρονά** *φασιν* (sic) **Ἐρατοσθένης** *τὸ κύτταρον λέγειν ἐν ᾧ αἱ φηγοὶ ἐγκάθηνται, οὐκ ὀρθῶς· κυττάρους γὰρ καλοῦσι τὰς τῶν κηρίων καὶ σφικίων* (sic) *κατατρήσεις ὡς καὶ ἐν ταῖς Σφιξὶν* (sic) *εἴρηκεν κτέ.*

3 | $\bar{\gamma}$ Pa 702 ven | *ὡρακιάσας*:—**Λυκόφρων** *τὸ ὡρακιᾶν τὸ ὠχριᾶν·* **Ἐρατοσθένης** *δὲ τὸ ὑπὸ ἐκλύσεως <ἐ>σκοτῶσθαι ᾧ ἴσου* (sic) *ἀκολουθεῖ τὸ ὠχριᾶν.*

4 | $\bar{\delta}$ V 91 ven | *οὐδὲ παισπάλην*:—**πρὸς Λυκόφρονα** *ὅτι ἀδιορύττως ἀποδέδωκεν "ἐλάχιστόν τι."*

5 | *ε* V 103 ven | *ἀπὸ δορπηστοῦ*:—**Λυκόφρων** *"ἀπὸ ἀρίστου"· οἱ δὲ ἄλλοι πάντες δόρπα τὰ δεῖπνα.*

6 | $\bar{\varsigma}$ V 239 ven | *τοῦ κορκόρου*:—**πρὸς τὸν Λυκόφρονα** *κόρκορον λέγοντα ἰχθύδιόν τι· ἠπάτηται δέ, ὡς φασιν* (sic) **Ἐρατοσθένης**· *ἔστι γὰρ λάχανόν τι ἄγριον ἐν Πελοποννήσῳ κτέ.*

7 | *ζ* V 704 ven cf. rav | *ἐπισίξῃ*:—**Λυκόφρων καὶ οἱ περὶ Ἐρατοσθένη** *τὸ ἐπαφιέναι τὰς κύνας ἐπισίζειν· ἀπὸ τῆς ἐπιφθέγξεως οὗν ἐπισίζειν κτέ.*

8 | $\bar{\eta}$ T 567 rav | *τὰς ποκάδας*:—. . . **Λυκόφρων** *δὲ ἁπλῶς "τὰς τρίχας."*

Καλλίμαχος, b. circ. 310.

The various parts of his **Πίνακες** were consulted by remarkers—the part **περὶ διδασκάλων** at—

9 | ᾱ Av 1242 ven | Λικυμνίαις :—ὁ μὲν **Καλλίμαχος** γράφων οὕτως Λικυμνίοις βολαῖς φησι ταύτης τῆς διδασκαλίας οὐδὲν μέμνηται, ἐν δὲ ἑνίοις κτἑ. See Ald N 552 for a less enigmatic note.

The part **περὶ ῥητορικῶν** at—

10 | β Av 692 rav ven | Προδίκῳ :—ὅτι οὐκ ὀρθῶς **Καλλίμαχος** τὸν Πρόδικον ἐν τοῖς ῥήτορσι καταλέγει· σαφῶς γὰρ ἐν τούτοις φιλόσοφος.

He would also seem to have treated somewhere of the noted difficulty in—

11 | γ̄ T 80 rav | ἐπεὶ τρίτη ’στί :—. . . τοῦτο δὲ αἰνιγματῶδες κατὰ **Καλλιμάχου** (sic) ἄν τις φαίη κτἑ.

In the Birds information is frequently sought from his **περὶ ὀρνέων**—302 : 303 : 765 : 884 : 1181.

Pupils of Callimachus

A. Ἐρατοσθένης, b. 276.

12 | ᾱ Pl 798 rav ven | οὐ γὰρ πρεπῶδές ἐστι τῷ διδασκάλῳ | ἰσχάδια καὶ **τρωγάλια** τοῖς θεωμένοις | κτἑ :—καὶ ἐν τοῖς Σφηξὶν ἐσεμνύνετο ὅτι οὐκ εἰσὶ (ἔστιν ven) παρ’ αὐτῷ “οὔτε κάρυα ἐκ φορμίδος δούλους διαρίπτοντας (sic) τοῖς θεωμένοις.”[1] φαίνεται μέντοι τὸ τοιοῦτον οὐ διὰ τῶν χορηγῶν γίνεσθαι[2] ἀλλὰ δι’ αὐτῶν τῶν διδασκάλων ὡς **Ἐρατοσθένης**[3] ἐπισημαίνεται.

13 | β Pl 1194 ven | = Lycophron = 1.

14 | γ̄ N 967 rav ven | Παλλάδα περσέπτολιν δεινάν :—ἀρχὴ ᾄσματος Φρυνίχου ὡς **Ἐρατοσθένης** φησί, Φρύνιχος δὲ αὐτοῦ τούτου τοῦ ᾄσματος μνημονεύει ὡς Λαμπροκλέους ὄντος κτἑ.

The ven has φησι for Φρυνίχου and omits φησί after Ἐρατοσθένης.

15 | δ̄ R 1028 ven | ἐχάρην γοῦν ἡνίκ’ ἤκουσα :—. . . δοκοῦσι δὲ οὗτοι οἱ Πέρσαι ὑπὸ τοῦ Αἰσχύλου δεδιδάχθαι ἐν Συρακούσαις σπουδάσαντος Ἱέρωνος, ὥς φησιν **Ἐρατοσθένης ἐν Γ̄ περὶ κωμῳδιῶν.**

16 | ε R 1263 ven | καὶ μὴν λογιοῦμαι :—. . . **Ἐρατοσθένης** δὲ τῶν ψευδαττικῶν τινας γράφειν φησὶ τῷ [ὦ] ψήφῳ λαβών, ἵνα καὶ τὰ πεπλασμένα δράματα ἐν οἷς τὸ παράπαν τοῦτο ἠγνόηται δοκῇ μὴ σεσολοικίσθαι. See supra p. 65, 2.

[1] Rav has of the citation merely κάρυα.
[2] Ven omits γίνεσθαι here, and gives γινόμενον after διδασκάλων.
[3] Rav omits ὡς Ἐρατοσθένης.

17 | $\bar{\xi}$ Av 122 ven | σισύραν :—χλαίνης εἶδος εὐτελοῦς οἷον ἁπλοΐδος ἢ ἐξωμίδος ἢ τοιούτου τινός· Ἀριστοφάνης ἐν Νεφέλαις ἐν ē σισύρεσιν (sic)· ὁ δὲ **Ἐρατοσθένης** ὥς ἐστι βέτη· (sic) καθάπερ τὸ δένδρον τὸ αὐτὸ καὶ ἀνδρόχαιον (sic) καὶ ἀνδρόχην (sic) καλοῦμεν οὕτως ᾠοντο σισύραν καὶ σίσυν ἐπὶ τοῦ αὐτοῦ ἐκδέχεσθαι κτέ. See supra 359 n. 23.

18 | $\bar{\zeta}$ Av 556 ven | ἱερὸν πόλεμον :—. . . ἱστορεῖ περὶ αὐτοῦ καὶ Θουκυδίδης καὶ **Ἐρατοσθένης ἐν τῇ θ̄** καὶ Θεόπομπος ἐν κ̄ε̄.

19 | $\bar{\eta}$ Eq 963 ven | μολγὸν γενέσθαι :—. . . **Ἐρατοσθένης** μολγὸν καὶ ἀμολγὸν τὸν αὐτόν· ἀμολγοὺς δὲ παρὰ τούτοις φησὶ λέγεσθαι τοὺς ἀμέλγοντας τὰ κοινά· Ἡσίοδος δὲ μάζα τ' ἀμολγαίη.

20 | $\bar{\theta}$ Pa Arg. rav ven | φέρεται (φαίνεται ven) ἐν ταῖς διδασκαλίαις δεδιδαχὼς Εἰρήνην ὁμοίως (sic) ὁ Ἀριστοφάνης. ἄδηλον οὖν, φησὶν **Ἐρατοσθένες**, πότερον τὴν αὐτὴν ἀνεδίδαξεν ἢ ἑτέραν καθῆκεν ἥτις οὐ σώζεται. **Κράτης** μέντοι κτέ.

21 | $\bar{\iota}$ Pa 48 ven | τὴν σπατίλην ἐσθίει :—. . . ἄλλως· . . . πῶς δ' ἤσθιεν ὁ Κλέων ἤδη τεθνηκώς; **Ἐρατοσθένης** γὰρ ἐπὶ Θράκης τὸν θάνατον Βρασίδου καὶ Κλέωνος ὀκτὼ μησὶν προγεγονέναι φησίν κτέ.

22 | $\bar{\iota\alpha}$ Pa 70 ven | ἀνερριχᾶτ' :—πρὸς τὸ ὕψος ἀνέβαινεν· πρὸς δένδρα καὶ τοίχους ἢ σχοινίον ταῖς χερσὶ καὶ τοῖς ποσὶν ἀναρριχᾶσθαι λέγεται· φασὶ (sic) δὲ **Ἐρατοσθένης** Κυρηναίους οὕτω λέγειν. κτέ.

23 | $\bar{\iota\beta}$ Pa 199 ven | = Lycophron = 2.

24 | $\bar{\iota\gamma}$ Pa 702 ven | = Lycophron = 3.

25 | $\bar{\iota\delta}$ Pa 755 rav ven | ἀπ' ὀφθαλμῶν Κύννης :—**Ἐρατοσθένης** ἀγνοήσας τὰ κατὰ τὴν κύνναν (κύνα ven) κυνὸς γράφει κυνὸς ὡς ἀκτῖνες ἐλάμπον[το]. κύννα δὲ καὶ σαλαβαδυχὼ (sic rav : σαβακχὼ ven) πόρναι Ἀθήνησι. The rav omits the quotation.

26 | $\bar{\iota\varepsilon}$ V 239 ven | = Lycophron = 6.

27 | $\bar{\iota\varsigma}$ V 502 ven | ἦρετ' εἰ τὴν Ἱππίου κτέ :—. . . ἄλλως· χαλεπὴ γὰρ ἡ Ἱππίου τυραννὶς ἐδόκει γεγονέναι . . . ἐδόκει δὲ ἡ τυραννὶς καταστῆναι ὥς φησιν **Ἐρατοσθένης** ἐπὶ ἔτη ῡ̄ τακριβῶς (sic) διαμαρτάνων κτέ.

28 | $\bar{\iota\zeta}$ V 704 ven | = Lycophron = 7.

29 | $\bar{\iota\eta}$ V 1032 rav ven | Κύννα πόρνη· "μετὰ Κύνναν καὶ Σαλαβακχώ." **Ἐρατοσθένης** δὲ ἠγνόησεν τὴν Κύνναν ὅτι πόρνη rav. Κύννης :—πόρνη· "μετὰ Κύναν" καὶ **Ἐρατοσθέννη** δὲ ἀγνοήσαντα τὴν κύνα ὅτι πόρνη οἱ μέν τινες προφέρεσθαί φασι κυνὸς ὡς ἐπιμενίδης (sic) κτέ. ven. See 25.

30 | $\overline{\iota\theta}$ T 516 rav | ⟨κύτταροι⟩ : — Θεόφραστος . . . **Ἐρατοσθένης** ἀγγεῖον τοῦ σφηκὸς ἢ τῆς μελίσσης ὅπου οἱ σκώληκες ἔπεισιν· ἀλλ' οὐδὲ οὕτως πάνυ σώζεται ἡ ἀκολουθία κτέ. Cf. 2.

B. Ἀριστοφάνης, b. circ. 257.

31 | $\bar{\alpha}$ N 958 ven | πρῶτον μὲν ἔδει κτέ :—ταῦτα ἄγαν **Ἀριστοφάνης** ἀπεδέχετο ὡς εὖ πεποιημένα.

32 | β N 967 rav ven | ἢ τηλέπορόν τι βόαμα :—καὶ τοῦτο μέλους ἀρχή φασι δὲ μὴ εὑρίσκεσθαι ὅτου ποτέ ἐστιν. ἐν γὰρ ἀποσπάσματι ἐν τῇ βιβλιοθήκῃ εὑρεῖν **Ἀριστοφάνη**· τινὲς δέ φασι Κυδίδου τινὸς Ἑρμιονέως τηλέπορόν τι βόημα λύρας.

33 | $\bar{\gamma}$ R 153 ven | . . . τινὲς δὲ οὐ γράφουσι τὸν νὴ τοὺς θεοὺς στίχον ἀλλ' ἀφαιροῦσιν αὐτὸν καὶ τὸν ἑξῆς οὕτω γράφουσιν ἢ πυρρίχην τις ἔμαθεν τὴν Κινησίου. διὸ καὶ **Ἀριστοφάνης** παρατίθησι τὸ ἀντίσιγμα καὶ τὸ σίγμα.
Nauck mistakes the poet for the interpreter in the note (ven) to R 1206. See Aristarchus.

34 | $\bar{\delta}$ Av 1342 ven | οὐκ ἔστιν οὐδὲν τοῦ πέτεσθαι :—μετὰ τοῦτον ἑνὸς στίχου φέρουσί τινες διάλειμμα καὶ **Ἀριστοφάνους** πλήρωμα οὕτως· ἐρῶ δ' ἐγώ τι τῶν ἐν ὄρνισιν νόμων.

35 | $\bar{\epsilon}$ Av 1541 rav ven | τὸν κωλακρέτην :—**Ἀριστοφάνης ὁ γραμματικὸς** τούτους ταμίας εἶναί φησι τοῦ δικαστικοῦ· κτέ.

36 | $\bar{\varsigma}$ Av 1620 rav ven | . . . μισητίαν (ία ven) δὲ **οἱ περὶ Ἀριστοφάνη** τὴν εἰς τὰ ἀφροδίσια ἀκρασίαν κτέ.

37 | $\bar{\zeta}$ T 162 rav | ⟨Ἀλκαῖος⟩ :—. . . ἐν ἐνίοις δὲ Ἀχαιὸς γέγραπται καὶ τὰ παλαιότερα ἀντίγραφα οὕτως εἶχεν· **Ἀριστοφάνης** δέ ἐστιν ὁ μεταγράψας Ἀλκαῖος· περὶ γὰρ παλαιῶν ἐστιν ὁ λόγος, ὁ δὲ Ἀχαιὸς νεώτερος κτέ.

38 | $\bar{\eta}$ T 917 rav | τὸ $\bar{\chi}$ παράκειται τῷ στίχῳ καί φησι **Καλλίστρατος** (see vol. ii. 495) . . . ἂν εἴη **Καλλίστρατος** πιστεύεσθαι ὡς ἂν περὶ διδασκάλου **τοῦ Ἀριστοφάνους** λέγων.
His work on Proverbs is also cited at Av 1292 (ven) and probably at Av 1463 (ven).

Pupils of Aristophanes

A. Καλλίστρατος.

39 | $\bar{\alpha}$ Pl 385 ven | τῶν Ἡρακλειδῶν οὐδ' ὁποῦν τῶν Παμφίλου :—τὸν Πάμφιλον μὲν **Καλλίστρατος** ⟨καὶ⟩ **Εὐφρόνιος** τραγῳδιῶν ποιητήν φασι καὶ διδάξαι Ἡρακλεί-

δας, τὰ δὲ λίαν ἐπιτετηδευμένα ὑπομνήματα δι[α]στάζειν πότερον Εὐρυσθέα δεδιότα < > τραγικὸς ποιητὴς ἢ ζωγράφος ὃν (ὧν MS.) καθηγήσασθαί φασιν Ἀπέλλου.

40 | β Pl 718 rav ven | σκορόδων Τηνίων :—. . . **Καλλίστρατος** δὲ ἐπὶ τὸ σαφὲς κατηνέχθη ὡς σκοροδοφόρου τῆς γῆς οὔσης.

41 | γ̄ Pl 1110 ven | ἡ γλῶττα τῷ κήρυκι τούτων τέμνεται :—**Καλλίστρατος** τῶν θυομένων φησὶ τὰς γλώσσας τοῖς κήρυξιν ἀπονέμεσθαι· διὸ καὶ τὸν ποιητὴν τῷ Ἑρμῇ ποιεῖ‹ν› τεμνομένας αὐτάς.

42 | δ̄ R 92 ven | ἐπιφυλλίδες :—. . . ἄλλως· τὰ ἐπικείμενα τοῖς μεγάλοις βύτρυσι. **Καλλίστρατος** δὲ τὰ αὐτὰ καθ' ἑαυτὰ μικρά.

43 | ε̄ R 270 rav ven | ἀπόδος τὸν ναῦλον :—**Καλλίστρατος** ὅτι τὸν ναῦλον ἀρσενικῶς καὶ οὐχὶ τὸ ναῦλον εἰώθασι λέγειν.

44 | ϛ̄ R 567 rav ven | τὰς ψιάθους :—οἷον, καὶ τὰ στρώματα τοῦ πανδοκείου· ἐν δὲ τῷ **Καλλιστράτῳ** γέγραπται τοὺς ψιάθους. καὶ ὅτι σεσημείωται πρὸς (om. ven) τοῦτο ὅτι ἀρσενικῶς εἶπεν.

45 | ζ̄ R 588 rav ven | ὁ γλάμων : — **Καλλίστρατός** φησιν ὅτι οὕτως ἐκαλεῖτο γλάμων ὡς χάρων· ἄλλοι δὲ κτέ.
In the ven the note begins γλάμων : ὁ ἔχων λήμας· ὁ ἀκάθαρτος.

46 | η̄ R 690 ven | χρῆναι :—**Καλλίστρατός** φησιν οὐ συναλ‹ο›ιφὴν εἶναι ἀλλὰ διάλεκτον ἰδίαν σημαίνουσαν τὸ δέον ‹εἶναι›.
There is no lemma, and the localising mark is above ἐκεῖνοι in l. 691.

47 | θ̄ R 790 ven | κἀκεῖνος ὑπεχώρησεν αὐτῷ τοῦ θρόνου :—**Καλλίστρατος** οὐχ ὡς παραδεδωκότος Αἰσχύλου τὸν θρόνον τῷ Σοφοκλεῖ ἀλλ' ὡς παραδεδεγμένου αὐτὸν καὶ ὑποκεχωρηκότος.

48 | ῑ R 791 ven | Κλειδημίδης :—**Καλλίστρατος** ὅτι ἴσως Φιλοκλέους υἱὸς οὗτος. Ἀπολλώνιος δὲ ὅτι Σοφοκλέους ὑποκριτής· τοῦτο δὲ πόθεν σκέψασθαι (sic).

49 | ιᾱ R 826 rav ven | λίσπη :—ἡ ἐκτετριμμένη καὶ λεία· οὕτως γὰρ λέγονται οἱ τοιοῦτοι ἀστράγαλοι· ἀφ' οὗ καὶ οἱ λίσποι τὰ ἰσχία· **Καλλίστρατος** δὲ θηρίδιον λεπτὸν σφόδρα· ἀφ' οὗ καὶ οἱ τὰ ἰσχία λεπτοὶ λίσποι λέγονται.

50 | ιβ̄ R 1422 ven | πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου :—περὶ τῆς δευτέρας λέγει αὐτοῦ ἀποχωρήσεως ἣν ἑκὼν ἔφυγεν . . . **Καλλίστρατος** δέ φησιν ὅτι οὗτος ἦν ὁ καιρὸς καθ' ὃν ἔφυγεν ὁ Ἀλκιβιάδης, ὁ δὲ **Ἀρίσταρχός** φησιν καθ' ὃν ἐκπεσὼν ἐν Λακε-

δαίμονι διατρίβων ἔπεισε Λακεδαιμονίους Ἀθηναίοις Δεκέλειαν ἐπιτειχίσαι· τελέως δὲ πταίουσι· λέγει οὖν περὶ τῆς δευτέρας ἀποχωρήσεως ἣν ἑκὼν ἔφυγεν.

51 ιγ Av 436 ven εἰς τὸν ἰπνὸν εἴσω :—. . . ἄλλως· ἐπιστάτην **Καλλίστρατος** τὸ τῇ ἐσχάρᾳ ἐπιτιθέμενον ξύλον· οἱ δὲ πυριστάτην πλαττόμενον ὄντινα ξύλινον κτέ.

52 ιδ Av 441 ven ἥνπερ ὁ πίθηκος κτέ :—Σύμμαχος· "Αἰσωπείου λόγου ἢ τοιούτου τινὸς ἔοικε μεμνῆσθαι·" **Καλλίστρατος** τοσοῦτόν φησιν· "ἐκ διηγηματίου τινὸς εἴλκυσται."

53 ιε Av 530 ven βλιμάζοντες :— . . . ἄλλως· ὅτι νεωτερικὴ ἡ λέξις· **Καλλίστρατος** ψηλαφᾶν φησιν ἀντ (sic). ἔοικε δὲ πλέον τι σημαίνειν τὸ μετὰ συντομίας (sic).

54 ις Av 933 rav ven σπολάδα καὶ χιτῶν' ἔχεις :—πρὸς τὴν σπολάδα ὅτι διφθέρα ὁποία οὖν . . . **Καλλίστρατος** δὲ "οἷον ἔφαπτον δερμάτινον·" **Εὐφρόνιος** δὲ "χιτῶνα δερμάτινον·" παρῆχθαι δὲ ἴσως ἐκ τοῦ ἐπιφέρεσθαι.

55 ιζ Av 997 (rav) ven Μέτων <ὃν οἶδεν Ἑλλὰς χὠ Κολωνός> : — Μέτων ἄριστος ἀστρονόμος καὶ γεωμέτρης· τούτου ἐστὶν ὁ ἐνιαυτὸς ὁ λεγόμενος Μέτωνος· φησὶ δὲ **Καλλίστρατος** ἐν Κολωνῷ ἀνάθημά τι εἶναι αὐτοῦ ἀστρολογικόν· <**Εὐφρόνιος** δὲ ὅτι Suid.> τῶν δήμων ἦν ἐκ Κολωνοῦ· τοῦτο μὲν οὖν ψεῦδος· Φιλόχορος γὰρ Λευκονοέα φησὶν αὐτόν· τὸ δὲ **τοῦ Καλλιστράτου** <ἄ>δηλον· ἴσως γὰρ ἦν τι καὶ ἐν Κολωνῷ, ὁ δὲ Φιλόχορος ἐν Κολωνῷ μὲν αὐτὸν οὐδὲν θεῖναι κτέ. τούτου ἐστὶν Suid. τοῦτεστιν rav. τοῦ ἐστὶν ven. ἀνάθημά τι Suid. : ἀναθήμα τι ven : ἀναθήματα rav : ἀστρολογικά rav : ven om. : ἀστρονομικόν Suid. : cetera rav om. : τῶν δήμων Suid. : τὸν δῆμον ven.

56 ιη Av 1337 rav ven γενοίμαν ἀετός :—ἐν τοῖς **Καλλιστράτου**· "ταῦτα ἐξ Οἰνομάου τοῦ Σοφοκλέους."

57 ιθ Av 1378 rav ven φιλύρινον Κινησίαν :—**Καλλίστρατος**· "χλωρόν· ἡ γὰρ φιλύρα χλωρόν· χλωρὸς δὲ καὶ οὗτος." **Εὐφρόνιος**· "κοῦφον ὡς ἂν διθυραμβοποιὸν εὐτελῆ καὶ κοῦφα ποιοῦντα· τοιοῦτον γὰρ τὸ ξύλον, κοῦφον καὶ ἐλαφρόν."

58 κ Pa 344 ven cp. rav συβαριζειν : — **Καλλίστρατος**· "τρυφᾶν, ἀπὸ τῆς Συβαριτικῆς τρυφῆς." Ἀρτεμίδωρος· "ἁπλῶς θορυβεῖν· καὶ Φρύνιχος· πολὺς δὲ συβαρι[α]σμὸς αὐλητῶν ἦν."

59 κα Pa 1060 ven ἡ γλῶττα χωρὶς τέμνεται :—καὶ τοῦτο παροιμιακῶς ὡς ἀπὸ Ὁμήρου· ἀλλ' ἄγε τάμνετε μὲν γλώττας· ὥς φησι **Καλλίστρατος**.

60	$\overline{\kappa\beta}$ Pa 1126	ven	Ἐλύμνιον :—**Καλλίστρατός** φησι τόπον Εὐβοίας τὸ Ἐλύμνιον· ὁ Ἀπολλώνιος δὲ ναόν φασιν (sic) εἶναι πλησίον Εὐβοίας.
61	$\overline{\kappa\gamma}$ Pa 1165	ven	φήληκ' :—τὸν ὄλυνθον· λέγει δὲ αὐτὰ **ὁ Καλλίστρατος**.
62	$\overline{\kappa\delta}$ V 157	ven	Δρακοντίδης :—πονηρὸς οὗτος καὶ πλείσταις καταδίκαις ἐνεχόμενος, ὡς Πλάτων Σοφισταῖς· **Καλλίστρατος** δὲ ἕνα τῶν $\overline{\lambda}$ φασίν (sic), εἰ μὴ ὁμώνυμος κτέ.
63	$\overline{\kappa\epsilon}$ V 213	ven	ὅσον ὅσον στίλην :—ὅτι σημαίνει τὸ ἐλάχιστον· **Καλλίστρατος** δὲ νομισμάτιόν τι ἐλάχιστον.
64	$\overline{\kappa\varsigma}$ V 604	ven	πρωκτὸς λούτρου περιγιγνόμενος :—**Εὐφρόνιος** μὲν "ὡς τῆς εἰκόνος αὐτοῦ ματαίας οὔσης ὅτι 'ματαίων ἐπιθυμεῖς'· καὶ γὰρ τὸ μέρος ἐκεῖνο πλυνόμενον ἔτι μολύνεται." **Καλλίστρατος** δὲ "παροιμία," φησί, "'πρωκτὸς λούτρου περιγίνῃ' ἐπὶ τῶν βιαζομένων εἰς κακὸν ἑαυτούς, ὡς εἴ τις βιάζοιτο μὴ ἀποπλύνεσθαι."
65	$\overline{\kappa\zeta}$ V 675	ven	Κόννου ψῆφον :—**Καλλίστρατος** "Κόννου θρῖον παρ' ὃ (οὗ MS.) παίζει." **Εὐφρόνιος** δέ, ὅτι ἐλέχθη διὰ τὸ ἡδύν τινα τὸν Κόννον εἶναι. οἱ δὲ κτέ.
66	$\overline{\kappa\eta}$ V 772	ven	εἴλη κατ' ὄρθρον :— . . . γράφεται δὲ κατ' ὄρθρον (sic) ἐν πολλοῖς· καὶ ἐξηγούμενος **Καλλίστρατός** φησι "κατὰ τὸ ὀρθῶς ἔχον·" κτέ.
67	$\overline{\kappa\theta}$ V 804 rav	ven	ἑκάταιον :—τὸ ἑκατήσιον λεγόμενον τῇ προσῳδίᾳ· (sic) **Καλλίστρατος** ὡς ἐπινίκιον. Rav has only the last three words.
68	$\overline{\lambda}$ T 917	rav	= Aristophanes = 38.

B. Ἀρίσταρχος, b. circ. 215.

69	$\bar{\alpha}$ Pl 3	ven	ἢν <γὰρ τὰ βέλτισθ' ὁ θεράπων λέξας τύχῃ, δόξῃ δὲ μὴ δρᾶν τοῦτο τῷ κεκτημένῳ> :—τὸ ἢν ἀπόστροφον λαμβάνει ὃ (sic) ἐστιν ἀντίστροφον. ἔστι δὲ ὥσπερ καὶ ἄλλως τοὐναντίον δρῶν· καὶ τοῦτο γὰρ ἀντίστροφον δέχεται· ἔστι γὰρ τὸ ἐναντίον δρῶν· ἡ δὲ ἀπόστροφος καὶ ἀντίστροφος καλεῖται· **Ἀρίσταρχος** γὰρ τοῦτο σημειοῦται ὅ ἐστιν παρ' ἡμῖν ἀπόστροφος ἀντίστροφος αὐτῷ καλεῖται.
70	$\bar{\beta}$ R 134 rav	ven	ἐγκεφάλου θρίω δύο :—**Ἀρίσταρχος** πρὸς τὸ σχῆμα τοῦ ἐγκεφάλου· ἔστι γὰρ ὥσπερ δύο θρία συγκείμενα· θρία δὲ τὰ τῆς συκῆς φύλλα κτέ.
71	$\bar{\gamma}$ R 191 rav	ven	εἰ μὴ νεναυμάχηκε :—διάφοροι <αἱ ven> γραφαί· οἱ μὲν <γὰρ ven> κρεῶν ὡς **Ἀρίσταρχός** φησιν ἐπὶ τῶν σωμάτων λαμβάνεσθαι πολλάκις· καὶ παρὰ τῷ Σοφοκλεῖ ἐν Χρύσῃ κτέ.

72 | δ̄ R 308 ven cp. rav | ὁδὶ δὲ δείσας :—ὁ τοῦ Διονύσου ἱερεύς· πυρρὸς γὰρ ἦν φύσει· παρ' ὑπόνοιαν δὲ τὸ ἐπυρρίασε πρὸς τὸ ὠχρίασε· **Ἀρίσταρχος** δέ φησιν ἐφ' ἑαυτοῦ λέγειν τὸν Ξανθίαν· καὶ γὰρ διότι πυρρὸς οὗτος (sic) ἐπικεκλῆσθαι καθάπερ Πυρρίας καὶ Σμικρίνης· ὁ δὲ Ἰξίων ἐπί τινος τῶν καθημένων ξανθοῦ τὸ χρῶμα ὄντος· ἐν ἔθει γὰρ εἶναι διασκώπτειν τοὺς ἀκροωμένους, ὡς καὶ Πλάτων ἐν Παιδαρίῳ ποιεῖ· Εὔπολις δὲ τὸν τοῦ Διονύσου ἱερέα νομίζεθ' (ὀνομάζει Hemsterh.) αἰγίπυρρον ἀντὶ τοῦ πυρρόν· τὸ γὰρ ἄνθος ἔχειν, φησὶ Δημήτριος, ἱκανῶς ἐρυθρόν.

73 | ε̄ R 320 ven | ὅνπερ Διαγόρας :— . . . καὶ ὁ μὲν **Ἀρίσταρχος** Διαγόρου νῦν μνημονεύειν φησὶ τοὺς θεοὺς οὐχ ὡς ᾄδοντος αὐτοῦ ἀλλ' ἐν εἰρωνείᾳ κειμένου τοῦ λόγου ἀντὶ τοῦ χλευάζοντος, ἐξορχουμένου . . . . . οἱ δὲ τὸ διαγορας περισπῶσιν, ὡς Ἀπολλόδωρος ὁ Ταρσεύς, καί φασιν Ἴακχον λέγειν ὃν ᾄδουσιν ἐξ ἄστεος διὰ τῆς ἀγορᾶς ἐξιόντες εἰς Ἐλευσῖνα.

74 | ε̄ R 354 rav ven | ὅστις ἄπειρος :—**Ἀρίσταρχος** ἐπὶ τούτων λέγει τὸν χορὸν μεμερίσθαι <εἰς μετρικὰ (sic) ἀνάπαιστα, ἄλλα δὲ ἀμείβεσθαι τὸν χορόν· καὶ τί ἄρα συνειδεῖν (sic) ὁ **Ἀρίσταρχος** κτέ ven>.

75 | ζ̄ R 372 rav ven | χώρει νῦν πᾶς ἀνδρείως :—ἐντεῦθεν **Ἀρίσταρχος** ὑπενόησεν μὴ ὅλου τοῦ χοροῦ εἶναι τὰ πρῶτα· τοῦτο δὲ οὐκ ἀξιόπιστον· πολλάκις γὰρ κτέ.
ὅλου τοῦ rav : ἔλαττον ven.

76 | η̄ R 970 (rav) ven | οὐ Χῖος ἀλλὰ Κεῖος :— . . . **Ἀρίσταρχος** δὲ ὡς γεγραμμένου Κῷος ἐξηγεῖται· ὅτι πρὸς τὸ Κῷος εἰσήγαγε τὸ Χίος· τὸν γὰρ τὸν (sic) ἀντίστροφον τῷ Χίῳ λέγεσθαι. τοῦτο οὖν φησιν ὅτι οὐδέποτε κακοβολεῖ Θηραμένης ὡς ἐν ἀστραγάλοις ἀλλ' ἐπιτυγχάνει· ἐπιπλήττει δὲ αὐτῷ ὁ Δημήτριος ὡς τελέως ἀγνοοῦντι ὅτι Κεῖος ἦν. παραλείπει δὲ ὅμως καὶ αὐτὸς ὅτι οὐδὲν ἧττον παρὰ τὴν ὑπόνοιαν εἴρηται ἀντὶ Κῷος Κίος. Δίδυμος δέ φησιν ὅτι <δύναται Ald> καὶ τῆς παροιμίας μεμνῆσθαι, οὐ Χῖος ἀλλὰ Κίος, παρόσον ποικίλος τις ὢν καὶ ἀγχίστροφος καθωμίλει τοὺς καιρούς, πρὸς τὸ κρεῖττον μέρος ἀεὶ διδοὺς ἑαυτόν· Κῷος δὲ ἐλέγετο εἶναι. κακοβολεῖ Hemsterh. : κακόβουλεῖ rav : κακοβουλεις ven.

77 | ῡ̄ R 990 ven | μαμμακοίθοι (sic) :—**Ἀρίσταρχός** φησιν ὀνοματοπεποιεῖσθαι (sic). πῶς οὖν, Δημήτριός φησιν, εἰ μὴ <Ald : δὴ ven> σύνηθες αὐτοῖς τὸ ὄνομα οὗ καὶ δρᾶμα ὅλον οὕτως ἐπιγέγραπται Μαμμάκουθοι (sic) ὅ τινες (οἵτινες ven) Πλάτωνος λέγουσιν ;

78 | $\overline{\iota}$ R 1124 ven | ἐξ Ὀρεστείας :—τετραλογίαν φέρουσι τὴν Ὀρεστίαν (sic) αἱ διδασκαλίαι, Ἀγαμέμνονα Χοηφόρους Εὐμενίδας Πρωτέα σατυρικόν. **Ἀρίσταρχος** καὶ Ἀπολλώνιος τριλογίαν λέγουσι χωρὶς τῶν σατυρικῶν.
Ἀρίσταρχος Ald : ἄριχ ven.

79 | $\overline{\iota\alpha}$ R 1144 ven cp rav | ἀλλὰ τὸν ἐριούνιον : — πρὸς τὴν ἐκδοχὴν τοῦ ἐριουνίου ὅτι οὐκ ὀρθῶς· **Ἀρίσταρχος** δέ φησι τῶν ἐξηγήσεων τοῦ στίχου τὴν προτέραν κατὰ ⟨τὸν⟩ ποιητὴν εἶναι ἣν ὁ Εὐριπίδης ἔφη, τὰ τοῦ ἐμοῦ πατρὸς κράτη ἐποπτεύων ὃς (ὡς ven) κρατηθεὶς ὑπὸ τῶν περὶ Αἴγισθον ἀπώλετο.

80 | $\overline{\iota\beta}$ R 1149 rav ven | οὕτω γ' ἂν εἴη πρὸς πατρὸς τυμβωρύχος :—τοῦτο ὁ Διόνυσος λέγει ὑποτεμνόμενος τὸν Εὐριπίδου λόγον διὰ τὸ ὑπερσπεύδειν ὡς ⟨καὶ rav⟩ **Ἀρίσταρχος** φησιν· οὕτω γὰρ εἰκότως ⟨ὁ rav⟩ Αἰσχύλος ἐπήγαγεν· Διόνυσε πίνεις οἶνον οὐκ ἀνθοσμίαν.
For lemma rav has οὕτος ἂν εἴη πρὸς πατρὸς.
Ἀρίσταρχος rav : Ἀρί ven.

81 | $\overline{\iota\gamma}$ R 1206 ven | Αἴγυπτος ὡς ὁ πλεῖστος ἔσπαρται λόγος :— Ἀρχελάου αὕτη ἐστὶν ἡ ἀρχή, ὥς τινες ψευδῶς· οὐ γὰρ φέρεται νῦν Εὐριπίδου λόγος οὐδεὶς τοιοῦτος· οὐ γάρ ἐστιν, φησὶν **Ἀρίσταρχος**, τοῦ Ἀρχελάου, εἰ μὴ αὐτὸς μετέθηκεν ὕστερον· ὁ δὲ Ἀριστοφάνης τὸ ἐξ ἀρχῆς κείμενον εἶπεν.

82 | $\overline{\iota\delta}$ R 1270 ven cp. rav | Κύδιστ' Ἀχαιῶν : — **Ἀρίσταρχος** καὶ Ἀπολλώνιος· "ἐπισκέψασθε πόθεν εἰσίν." **Τιμαχίδας** δέ, "ἐκ Τηλέφου Αἰσχύλου"· Ἀσκληπιάδης δέ, "ἐξ Ἰφιγενείας."

83 | $\overline{\iota\varepsilon}$ R 1400 rav ven | βέβληκ' Ἀχιλλεύς :—**Ἀρίσταρχός** φησιν ἀδεσπότως τοῦτο προφέρεσθαι ὡς Εὐριπίδου πεποιηκότος κυβεύοντας ἐν τῷ Τηλέφῳ οὗς καὶ περιεῖλε.

84 | $\overline{\iota\varsigma}$ R 1413 rav ven | τὸν μὲν γὰρ ἡγοῦμαι σοφόν :—σοφὸν μὲν Εὐριπίδην λέγει, ἥδεσθαι δὲ τῷ Αἰσχύλῳ· οὕτως **Ἀρίσταρχος**· ἄλλοι δὲ τὸ ἐναντίον κτέ.

85 | $\overline{\iota\zeta}$ R 1422 ven | = Callistratus = 50.

86 | $\overline{\iota\eta}$ R 1437 ven | εἴ τις πτερώσας :—ὡς λεπτὸς σφόδρα ὢν κωμῳδεῖται . . . ἀθετεῖ δὲ τοὺς πέντε ἐφεξῆς στίχους ἕως τοῦ βαίνοιεν εἰς τὰ βλέφαρα τῶν ἐναντίων **Ἀρίσταρχος**· "ὅτι φορτικώτεροί εἰσι καὶ εὐτελεῖς, διὰ τοῦτο ὑποπτεύονται." Ἀπολλώνιος δὲ οὐ διὰ τοῦτο ἀλλ' ὅτι οὐ πρὸς τὴν ὑπόθεσιν ἔχουσί τι· ἐρομένων δὲ αὐτῶν ἑκάτερος μίαν γνώμην λέγει.

87 | $\overline{\iota\theta}$ Av 76 ven | ἀφύας Φαληρικάς :—ὅτι πληθυντικῶς λέγει τὰς ἀφύας· **Ἀρίσταρχος** δὲ οὐκ ἀποδέχεται πληθυντικῶς· διὸ τὸ χ.

88 | $\bar{\kappa}$ Eq 487 | ven | κραγὼν κεκρίξομαι (sic) :—**Ἀρίσταρχος** ὀξυτόνως ἀντὶ τοῦ κραυγαστικῶς καὶ Ἡρωδιανὸς ἐν Ἀττικῇ προσῳδίᾳ.

89 | $\bar{\kappa\bar{\alpha}}$ Eq 755 | ven | ἐμποδίζων ἰσχάδας :— . . . ἄλλως· ἐπειδὴ εἴωθε τὰ παιδία παίζοντα ἀναβάλλειν τὰς ἰσχάδας καὶ τῷ στόματι αὐτῶν δέχεσθαι· **Ἀρίσταρχος** δὲ τὸ ἐμποδίζειν (sic) ἀντὶ τοῦ μασώμενος ἢ ἐμφορούμενος· ἔνιοι δὲ κτέ . . . ἄλλως· Σύμμαχος οὕτως· ἀπὸ τῶν μελισσῶν ἡ μεταφορά· εἰώθασι γὰρ οἱ μελισσουργοὶ ἰσχάδας συγκεκομμένας ῥίπτειν ταῖς μελίσσαις ἐπὰν διὰ κρύος ἢ χειμῶνα ἐξιέναι κατοκνῶσιν ἐκ τῶν σίμβλων, ἵνα ἔνδοθεν ἐσθίωσι· κεχήνασι δὲ οἱ μασώμενοι. **Ἀρίσταρχος** δὲ ὅτι μασόμενοι (sic) τὰς ἰσχάδας ταῖς μελίτταις τρίβουσι.

90 | $\overline{\kappa\beta}$ Eq 1279 | ven | ὅστις ἢ τὸ λευκόν :—**Ἀρίσταρχος** παρὰ τὸ λεγόμενον εἴ τις οἶδε τὸ λευκὸν ἢ τὸ μέλαν.

91 | $\overline{\kappa\gamma}$ Pa 1159 | ven | ἀχέτας :—ὁ τέτιξ (sic) διηχεῖ παρὰ τὸ Ἡσιόδειον ἦμος δὲ σκόλυμός τ' ἀνθεῖ καὶ ἠχέτα τέττιξ· ὁ δὲ **Ἀρίσταρχος** οὔ φησι τοὺς ᾄδοντας ἀρσενικῶς λέγεσθαι, τὰς δὲ θηλείας οὕτως.

92 | $\overline{\kappa\delta}$ Pa 1210 | ven | προθέλυμνον :—φαίνεται καὶ οὗτος καὶ ἄλλοι πολλοὶ τὸ προθέλυμνον πρόριζον ἀκούειν· **Ἀρίσταρχος** δὲ τὸ συνεχὲς καὶ ἄλλο ἐπ' ἄλλῳ δηλοῦσθαί φησι· καὶ Ὅμηρος· σάκος θέτο τετραθέλυμνον, ὅ ἐστι δ ἐπαλλήλους ἔχον πτύχας.

93 | $\overline{\kappa\varepsilon}$ V 220 | ven | ἀρχαιομελισιδωνοφρυνιχήρατα :— . . . ἄλλως· ὅτι δι' ὀνόματος ἦν καθόλου μὲν ὁ Φρύνιχος ἐπὶ μελοποιΐᾳ . . . **Ἀρίσταρχος** δέ φασι (sic) γεγενῆσθαι ἀπὸ τοῦ μέλι καὶ τῆς Σιδῶνος καὶ τοῦ Φρυνίχου.

94 | $\overline{\kappa\varsigma}$ T 31 | rav | ὁ μέλας ὁ καρτερός :—**οἱ περὶ Ἀρίσταρχον** καὶ Δίδυμόν φασιν εἶναι τοιοῦτον Ἀγάθωνα, ἐγὼ δὲ οὐχ ἡγοῦμαι κτέ.

It is perhaps safe to include the following :—

(95) | $\overline{(\kappa\zeta)}$ N 109 | rav | τοὺς φασιανούς :—Φᾶσις ποταμὸς Σκυθίας ὅπου καλοὶ ἵπποι γίνονται . . . οἱ δὲ περὶ Ἀρχίλοχον (sic) ὀρνίθων τι γένος λέγουσι τοὺς φασιανούς.

(96) | $\overline{(\kappa\eta)}$ R 357 | rav ven | μήτε Κρατίνου :—⟨πρὸς Dobr.⟩ τοὺς περὶ Ἀριστόξενον (sic) οἰομένους ὅτι ταῦρος ἦν αὐτοῖς ἔπαθλον. Ἀρίσταρχον Suidas.

I shall also give in full the notes in which the name Euphronius occurs, though his date is unknown ; and those in which Crates or Timachidas is mentioned, the former because Crates belongs to the Pergamene school and was a Stoic, the latter because they affect only one play.

Εὐφρόνιος.

97 ᾱ Pl 385 ven = Callistratus = 39.

98 β Pl 904 rav ven ἀλλ' ἔμπορος :—**Εὐφρόνιός** φησιν· ὡς τῶν ἐμπόρων μὴ ἐξιόντων εἰς τὰς στρατιὰς (ἐπὶ τὰς στρατείας ven) διὰ τὸ εὐχρηστεῖν (Bernh. : εὔχρηστον mss.) τὰ (τὸ ven) πρὸς τροφὴν φέροντας κτέ.

99 γ̄ N 1264 rav ven ὦ σκληρὲ δαίμον :—ταῦτα Ξενοκλέους ἐστὶν ἐκ τοῦ Ληκυμνίου (sic)· λέγεται δὲ ὑπὸ Ἀλκμήνης Ληκύμνιον (sic) τεθνηκέναι ὑπὸ Τληπολέμου· δι' ὃ καὶ ἐπιφέρει· "τί δέ σε Τληπόλεμός ποτ' εἴργασται κακόν ;" **Εὐφρόνιος** παρὰ Ξενοκλεῖ εἶναί φησι τὸ χρυσάμπυκες ‹καὶ› παραπεποιῆσθαι τοῦτο κτέ.

100 δ̄ R 1093 ven κᾆθ' οἱ κεραμῆς :—οἱ τὸν Κεραμικὸν οἰκοῦντες· δῆμος δὲ Ἀθηναίων· ἐκεῖ γὰρ ὁ ἀγὼν ἦγετο· καὶ ἐν Πλούτῳ πρώτῳ· "τῶν λαμπαδηφόρων τε πλείστων (sic) αἰτίαν τοῖς ὑστάτοις πλατεῖν." τοῦτο δέ φησιν **Εὐφρόνιος** ὅτι ἀπὸ τοῦ ἐν τῷ Κεραμεικῷ ἀγῶνος τῆς λαμπάδος καὶ τοὺς ὑστάτους τρέχοντας ἀπὸ τῶν ἀγοραίων τύπτεσθαι πλατείαις ὑπὸ τῶν νεανίσκων χερσί· καὶ λέγονται αἱ τοιαῦται κεραμεικαὶ πληγαί.

101 ε̄ Av 266 ven χαραδριὸν μιμούμενος :—**Εὐφρόνιος** ἐκ τοῦ χαραδριὸν μιμούμενος ἀξιοῖ δέχεσθαι ἀποκεκρυμμένος· "ἐπεὶ γὰρ τοὺς ἰκτεριῶντας ὠφελεῖ ὁ χαραδριὸς ὀφθείς, οἱ πωλοῦντες αὐτόν," φασί (sic), "κρύπτουσιν ἵνα μὴ πρὸ τοῦ ὠνήσασθαί τις ἰαθῇ περιέργως (sic)."

102 ϛ̄ Av 299 ven ὅστις ἐστὶ κήρυλος :—**Εὐφρόνιός** φησι τοὺς Δωριεῖς λέγειν "βάλε δὴ βάλε κήρυλος εἴην," τοὺς δὲ Ἀττικοὺς κήρυλον (sic).

103 ζ̄ Av 358 ven γλαῦξ μὲν οὐ πρόσεισι νῷν :—‹οὐ› "διὰ τὴν χύτραν οὐ πρόσεισιν" ὡς **Εὐφρόνιος**· τοῦτο γὰρ κοινῶς πάντα τὰ ὄρνεα φοβεῖ· ἀλλὰ κτέ.

104 η̄ Av 765 rav ven φησάτω πάππους :—**Εὐφρόνιός** φησι πάππον ὄρνεόν τι εἶναι· πρὸς τὸ ὄνομα οὖν παίζει ὅτι "εἰ ἀναβάς τις πρὸς ἡμᾶς γεν‹ν›ήσεται πάππους κτέ."

105 θ̄ Av 798 rav ven ὡς Διϊτρέφης γε :—**Εὐφρόνιος**· τὰ παρὰ τῷ τραχήλῳ τῆς πυτίνης κρεμάμενα [α]ἱμαντήρια ἑκατέρωθεν πτερὰ καλεῖσθαι, καὶ ὅτι οὗτος πυτίνας ἔπλεκεν· ἀμάρτυρα δὲ ἀμφότερα.

106 ῑ Av 873 ven οὐκέτι Κολαινὶς ἀλλ' ἀκαλανθὶς Ἄρτεμις :—. . . **Εὐφρόνιος** δέ φησιν· "ὅτι ἐν Ἀμαράνθῳ (sic) ἡ Κολαινὶς διὰ τὸ ‹τὸ›ν Ἀγαμέμνονα θῦσαι * αὐτῷ

			ἐκ τοῦ κηροῦ κόλον * (sic) ἐπὶ ταύτης δὲ Καλλίμαχον λέγειν τὴν ὠγαμέμνων, ὡς ὁ μῦθος, εἵσατο, τῇ καὶ λίπουρα καὶ μόνωπα θύεται." τοῦτο δὲ μήποτε ἐσχεδίασται· οἱ γὰρ κτέ.
107	ῑᾱ Av 933	rav ven	= Callistratus = 54.
108	ῑβ Av 997	(rav) ven	= Callistratus = 55.
109	ῑγ Av 1378	rav ven	= Callistratus = 57.
110	ῑδ Av 1379	ven	τί δεῦρο πόδα σὺ κυλλόν :—. . . καὶ **Εὐφρόνιος** μὲν χωλὸν εἶναι τὸν Κινησίαν φησίν· ἢ τάχα (Ald : πάχυν ven) ἐπεὶ πολλάκις ἐστὶ παρ' αὐτοῖς "ποδὶ κούφῳ" ἢ "ποδὶ λευκῷ" ἢ "πόδα τιθεὶς" ἤ τι τοιοῦτον, τὸ[ν] κυλλὸν προσέθηκεν. ἄλλως· Δίδυμος μὲν . . . · Σύμμαχος οὕτως· "**Εὐφρόνιος**· ἐπειδὴ κυλλὸς ἦν ὁ Κινησίας· τοῦτο δὲ οὐκ ἔστιν εὑρεῖν· ἀλλ' ἐπειδὴ παρ' αὐτοῖς ἐστι τὸ 'ποδὶ λευκῷ' καὶ 'ποδὶ κούφῳ' καὶ 'πόδα τιθεὶς' ἤ τι τοιοῦτον τὸ κυλλὸν προσέθηκεν."
111	ῑε Av 1403	ven	τὸν κυκλιοδιδάσκαλον :—Ἀντίπατρος καὶ (ὡς ven) **Εὐφρόνιος** ἐν τοῖς ὑπομνήμασίν φασι τοὺς κυκλίους χοροὺς στῆσαι πρῶτον Λᾶσον (edd. : λέγον ven : λαγὸν Ald) τὸν Ἑρμιονέα, οἱ δὲ ἀρχαιότεροι Ἑλλάνικος καὶ Δικαίαρχος κτέ.
112	ῑϛ Av 1536	rav ven	καὶ τὴν Βασίλειαν :— **Εὐφρόνιος**· ὅτι Διὸς θυγάτηρ ἡ Βασίλεια καὶ δοκεῖ τὰ κατὰ τὴν ἀθανασίαν αὕτη οἰκονομεῖν ἣν ἔχει· καὶ παρὰ Βακχυλίδῃ ἡ Ἀθηνᾶ τῷ Τυδεῖ δώσουσα τὴν ἀθανασίαν < . . . >· ἔστι δὲ καὶ παρὰ Κρατίνῳ ἡ Βασίλεια, ἔνιοι δὲ αὐτὴν Ἀθανασίαν καλοῦσι.
113	ῑζ Av 1563	rav	πρὸς τὸ λαῖτμα τῆς καμήλου :— **Εὐφρόνιος** "τὸν λαιμόν"· καὶ γὰρ προείρηκεν "ἧς λαιμοὺς τεμών."
114	ῑη Av 1745	rav ven	τὰς χθονίας κλῄσατε βροντάς :— **Εὐφρόνιος**· "τὰς φοβεράς"· πάντα γὰρ τὰ δεινὰ <τῆς ven> Γῆς γενεαλογοῦσιν· οἱ δὲ κτέ.
115	ῑθ V 604	ven	= Callistratus = 64.
116	κ V 606	ven	ὅταν οἰκαδ' ἴω κτέ :—ὅτι παλαιὰ ἡ διὰ γυναικῶν τημελία καὶ οὕτως ἐτημέλουν τοὺς πατέρας καὶ γέροντας ὥστε μετὰ τὸ νίψαι ἀλείφειν τοὺς πόδας· **Εὐφρόνιος** δὲ καὶ τοὺς παρ' Ὁμήρῳ "λιπαροὺς πόδας" οὕτως ἀποδιδόναι τινάς φησι.
117	κᾱ V 674	ven	ἐκ κιθαρίου :—τὰ ἐκπέταλα τρύβλια **Εὐφρόνιος** κίθια· μικρὸν οὖν ῥοφοῦντα ἐκ τρυβλίου καὶ τρωγαλίζοντα οἷον κνάμους καὶ τὰ τοιαῦτα· οὐκ ἔστι δέ, ἀλλ' ἀγγεῖον πλεκτὸν κτέ.
118	κβ V 675	ven	= Callistratus = 65.

119 | $\overline{κγ}$ V 696 ven | τὸν θῖνα ταράττεις :—ἐκ βυθοῦ με κινεῖς, ἀντὶ τοῦ τὴν καρδίαν. **Εὐφρόνιος** δὲ καὶ σεσημειῶσθαί φησιν ὅτι τὸν θῖνα ἀρσενικῶς ὡς Ὅμηρος· παρόσον καὶ ὁ θὶς ἐν βάθει τοῦ πελάγους κεῖται καὶ τὸ θυμικὸν ἐν τῇ καρδίᾳ.

120 | $\overline{κδ}$ V 1005 rav ven | ἐπὶ δεῖπνον ἐς ξυμπόσιον :—‹ἔν ἐστιν ven› ἐπὶ δεῖπνον εἰς συμπόσιον· οὕτω γὰρ ἐκάλουν ὥστε μόνον εἶναι τὸν οἶνον κοινόν, τὰ δὲ λοιπὰ ἑαυτῷ ‹κομίζειν οὕτω κληθέντα ven›· πανθοινίαν δὲ ἔλεγον, ὡς φησιν **Εὐφρόνιος**, ὁπότε εἰς κοινὸν κατατιθέντες τὰ κομισθέντα δεῖπνα πάντες ἀπέλαυον (ἀπέκλαιον ven).

121 | $\overline{κε}$ V 1086 ven | τὸ γλαῦξ (γλαῦκα ven) ὄνομα, φησὶν **Εὐφρόνιος**, οἱ (ὅτι ven) Ἀττικοὶ μὲν περισπῶσιν, οἱ δὲ Δωριεῖς ὀξύνουσιν.

122 | $\overline{κς}$ V 1144 ven | κρόκης χόλιξ :—τὰς ἐξοχὰς τῶν κρόκων εἰκάζει χόλικι· τοῦτο δὲ Ἀρτεμιδώρου· "λέγει τὰς ἐπὶ ταῖς δυσκο‹ι›λίαις λεγομένας [σ]χολάδας." **Εὐφρόνιος** δὲ ‹οὐ› τὰ ἕντερα καθ' αὐτό, ἀλλὰ πᾶν σὺν τῷ λίπει καὶ τοῖς ὑμέσιν.

123 | $\overline{κζ}$ V 1530 ven | ῥίπτε σκέλος :—**Εὐφρόνιος** οὕτω φησὶν ὀνομάζεσθαι σχῆμά τι τῆς τραγικῆς ὀρχήσεως.

ΚΡΑΤΗΣ, ambassador to Rome B.C. 168.

124 | ā R 295 rav ven | καὶ βολίτινον :—τῷ χαλκῷ προσέθηκε τὸ βολίτινον ἐπίτηδες· ἔνιοι δὲ ὄνου σκέλος λέγουσι· διὸ καὶ παρά τισι καλεῖσθαι ὀνόκωλον (rav : ὀνοσκέλεα ven)· τὸ δὲ ὅλον, φησὶ **Κράτης**, ἔοικέν τι εἶναι φάντασμα παντοδαπὸν γινόμενον κτέ.
In the ven this is a note on 294 with the lemma καὶ σκέλος χαλκοῦν ἔχει : and in place of φησὶ Κράτης is read $^{λω}_{γι}$ κρατ^{s}.

125 | β Pa 269 ven | ἀπόλωλ' Ἀθηναίοισιν ἀλετρίβανος, ὁ βυρσοπώλης:—**Κράτης** παρατηρεῖν ἀξιοῖ πρὸς τοὺς λέγοντας ὅτι ὁ μὲν δοῖδυξ Ἀττικός, ὁ δὲ ἀλετρίβανος Ἀσιανός, καὶ σκοτοδέψης (sic) μὲν Ἀττικός, βυρσοδέψης δὲ Ἀσιανός.

126 | $\overline{γ}$ V 884 ven | τὴν ἀκαλήφην : —. . . ἄλλως· μεταφορικῶς τὸ τραχὺ καὶ δηκτικόν, ἣν καὶ ἀκαλήφην λέγεσθαί φησι **Κράτης** Φοινίσσαις· ἔστι δὲ καὶ θαλάσσιος ἰχθὺς οὕτω λεγόμενος, ἀκαλήφη.

127 | δ̄ Pa arg rav ven | **Κράτης** μέντοι δύο οἶδε δράματα γράφων οὕτως· "ἀλλ' οὖν γε ἐν τοῖς Ἀχαρνεῦσιν ἢ Βαβυλωνίοις ἢ ἐν τῇ ἑτέρᾳ Εἰρήνῃ"· καὶ σποράδην δέ (διά ven) τινα ποιήματα παρατίθεται ἅπερ ἐν τῇ νῦν φερομένῃ οὐκ ἔστιν. Cp. Anon. περὶ κωμῳδίας Dübner I. xix.^{b} 96.

Some at least of the following ought perhaps to be included :—

128 ε̄ Eq 793 ven | γυπαρίοις :—. . . ἄλλως· ἀντὶ τοῦ ἐν φωλεαῖς (sic)καὶ καλιαῖς καὶ στενοῖς χωρίοις· Κρατῖνος δέ φησιν ὅτι πᾶσαν στενὴν κατάδυσιν οὕτως ὠνόμαζον.
Κράτης Suidas s.v. γυπαρίοις.

(129) (ε̄) Eq 963 ven | The note 19 supra (= Eratosthenes η̄) thus proceeds—οἱ δὲ ἀντὶ τοῦ ἀκμαῖον· παρὰ δὲ τοῖς κωμικοῖς μόλγ ὁ μοχθηρὸς ὥσπερ γό οὕτως σω, where Valck. (Phoeniss p. 608) would read Κράτης. But there was a grammaticus named Socrates. Cp. the ven reading in 123.

(130) (ζ̄) V 352 ven | οὐδ' εἰ σέρφῳ :—ὅτι ἐν Ὄρνισί τινες τὸ "εὖδειν (sic) μύρτα καὶ σέρφους" [τινὲς] ἐξηγοῦνται καρπὸν τὸν σέρφον· ἔστι δὲ θηρίδιόν τι σμικρόν· Κρατῖνος δὲ μύρμηκά φασι (sic) τὸν σέρφον· οἱ δὲ ζωύφιον κωνωπῶδες κτέ.
Κράτης Dobr.
Athenaeus 9 366 says—**Κράτης** δ' ἐν τοῖς περὶ τῆς Ἀττικῆς λέξεως Ἀριστοφάνη παριστᾷ λέγοντα· "κἄβλεπε σίναπυ καὶ τὰ πρόσωπ' ἀνέσπασε·" καθά φησι Σέλευκος ἐν τοῖς περὶ Ἑλληνισμοῦ· ἔστι δ' ὁ στίχος ἐξ Ἱππέων (631) καὶ ἔχει οὕτως· "κἄβλεψε νᾶπυ" κτέ.

Τιμαχίδας of Rhodes.

131 ᾱ R 55 rav ven | ‹μικρὸς ἡλίκος Μόλων› :—Δίδυμός φησιν ὅτι δύο Μόλωνές εἰσιν, ὁ ὑποκριτὴς καὶ ὁ λωποδύτης· καὶ μᾶλλον τὸν λωποδύτην λέγει ὡς (ὃς ven) ἐστι μικρὸς τὸ σῶμα· **Τιμαχίδας** δὲ τὸν ὑποκριτὴν λέγεσθαι νυνὶ Μόλωνα (νῦν λέγεσθαί φησι Μόλωνα ven).

132 β R 223 ven | τὸν ὄρρον :— . . . :—ἄλλως· ὄρρον τὸν λεγόμενον ταῦρον . . . τῇ προφορᾷ δὲ **Τιμαρχίδας** (sic) ὄρρον ὡς ὀρθον (sic).

133 γ̄ R 611 ven | μᾶλλ' ὑπερφυᾶ :—**Τιμαχίδας** βραχέως ἀξιοῖ προφέρεσθαι, οὐ πιθανῶς, συναλιφῆς (sic) οὔσης ἐκ τῆς μ̄η̄ καὶ ἄλλα. ὅτι γὰρ τῷ μ̄η̄ πολλαχῆ ἀντὶ τοῦ ο̄ῡ χρῶνται πολλάκις εἴρηται.

134 δ̄ R 850 rav ven | γάμους δ' ἀνοσίους :—οἶμαι διὰ τὰ ἐν τῷ Αἰόλῳ· **Τιμαχίδας** δὲ διὰ τὴν ἐν τοῖς Κρησὶν μίξιν Πασιφάης πρὸς τὸν ταῦρον.
In ven this note is the end of a longer note with the lemma ὦ Κρητικάς (849) and is attached thereto by δέ. Moreover ven omits ἐν τοῖς Κρησίν before μίξιν.

135 | ε R 1211 ven | καθαπτός :—**Τιμαχίδας**· ὡς ταρακτός· καθειμένος· τὸ δὲ ἕτερος (sic) λεγόμενον δηλοῖ τὸ οἷον καθάπτεσθαι.

136 | ϛ R 1270 ven | = Aristarchus = 82.

137 | ζ R 1282 ven | ἐκ τῶν κιθαρῳδικῶν νόμων :—**Τιμαχίδας** δὲ γράφει· "ὡς τῷ ὀρθίῳ νόμῳ κεχρημένου τοῦ Αἰσχύλου καὶ ἀνατεταμένως."

138 | η R 1294 ven | τὸ συγκλίνετ' (sic) ἐπ' Αἴαντι :—**Τιμαχίδας** φησὶ τοῦτο ἐν ἐνίοις μὴ γράφεσθαι· Ἀπολώνιος (sic) δέ κτέ.

Perhaps also the following :—

(139) | (θ) R 1453 ven | τὰς δ' ὀξίδας Κηφισοφῶν :—Τιμόθεος πόρρωθεν ἐκ λαχανοπώλιδός φησι τὸν Εὐριπίδην διὰ τὰς ὀξίδας.

Judged by these comments Timachidas may be neglected, contemporary of Aristarchus though perhaps he was. As for Euphronius, his date is entirely unknown. There are therefore in all less than one hundred notes in which scholars of any antiquity and mark are certainly mentioned by name. These notes are thus distributed among the plays :—

	Pl	N	R	Av	Eq	Pa	L	Ac	V	T	Ec	
Lycophron . .	1	...	...	...	...	2	...	...	4	1	...	8
Callimachus .	...	...	...	2	...	...	...	...	...	1	...	3
Eratosthenes .	2	1	2	2	1	6	...	...	4	1	...	19
Aristophanes .	...	2	1	3	...	...	...	...	...	2	...	8
Callistratus . .	3	...	9	7	...	4	...	...	6	1	...	30
Aristarchus . .	1	...	17	1	3	2	...	...	1	1	...	26
Crates . . .	...	...	1	...	...	2	...	...	1	...	...	4
	7	3	30	15	4	16	0	0	16	7	0	98

These seven,[4] so far as Aristophanes is concerned, stand quite by themselves. By sheer priority in time even the dull Lycophron deserves this rank, but the right of the others to pre-eminence rests upon more stable foundations. If only their labours had been preserved, the scholia might go straightway to their own place, slinking off before Callimachus with his Πίνακες, Eratosthenes with his work περὶ τῆς ἀρχαίας κωμῳδίας, before the Byzantine's recension of his namesake's plays, the critical marks of Aristarchus, the contemptuous arrogance of Crates, the orderly commentary of Callistratus.

[4] Nicander's περὶ τῶν γλωσσῶν is mentioned at Eq 408 ven, but he is on a different footing from the seven. Nor does Rhianus count at R 651.

Here is another table from which a scrap of not wholly useless information may be got :—

	Pl	N	R	Av	Eq	Pa	L	Ac	V	T	Ec	
Callistratus . .	3	...	9	7	...	4	...	...	6	1	...	30
Euphronius . .	2	1	1	14	...	...	...	...	9	...	...	27
Didymus[5] . .	...	...	14	32	...	4	1	2	6	2	...	61
Symmachus[6] .	2	1	2	19	6	1	...	1	2	2	...	36
	7	2	26	72	6	9	1	3	23	5	0	154

I have put the names in what is probably their order in time, though only the first and the third can be placed with any preciseness. Didymus, contemporary with Cicero, made for himself by downright breech-work, by brutal spoliation in every province of ancient learning, quite a conspicuous reputation among those who

> dim the eyes and stuff the head
> With all such reading as was never read.

As for Symmachus, the sole certainty is that he lived before Herodian, who cites him.

Of scholars who lived between Aristarchus and Didymus a few beside Timachidas are named in the scholia. There are the pupils of Aristarchus, Apollodorus the Athenian,[7] who lived afterwards at Pergamum; Ammonius,[8] who succeeded Aristarchus in Alexandria; Chaeris[9]; Demetrius, surnamed Ixion,[10] a renegade to Pergamum. It may be that Demetrius wrote a commentary to some at least of the plays. A certain Apollonius,[11] son perhaps to the Chaeris already mentioned, almost certainly did so, as may also

[5] Namely at R 13 : 41 : 55 : 104 : 186 : 223 : 230 : 704 : 775 : 965 : 970 : 990 : 1028 : 1305 : Av 13 : 43 : 58 : 149 : 217 : 299 : 304 : 440 : 530 : 704 : 737 : 816 : 824 : 835 : 836 : 877 : 994 : 1001 : 1112 : 1113 : 1121 : 1273 : 1283 : 1294 : 1295 : 1297 : 1363 : 1379 : 1521 : 1678 : 1681 : 1705 : Pa 758 : 831 : 932 : 1254 : L 313 : Ac 1076 : 1102 : V 772 : 1038 : 1063 : 1178 : 1309 : 1388 : T 31 : 162. These are all the instances in rav or ven which concern Didymus as commentator on Aristophanes ; but Athenaeus 2 67 d preserves a note from his commentary on Pl 720, and it is mentioned also in the Aldine at 1011 : 1129.

[6] Namely at Pl 682 : 1011 : N 864 : R 745 : 1227 : Av 17 : 58 : 168 : 303 : 440 : 704 : 877 : 988 : 994 : 1001 : 1121 : 1273 : 1283 : 1294 : 1297 : 1364 : 1379 : 1681 : 1704 : Eq 84 : 755 : 963 : 979 : 1126 : 1256 : Pa 916 : Ac 876 : V 2 : 1302 : T 393 : 710. See also the subscriptions p. 35, ll. 26 29 31.

[7] He can hardly, however, be styled *γραμματικός*. His work *περὶ ἐτυμολογιῶν* is referred to at Pl 535 : *περὶ Σώφρονος* at V 525 : and probably his *περὶ θεῶν* at R 330 : Av 1021 : 1354 : L 447 : and in the Aldine at Ac 961.

[8] His work on *οἱ κωμῳδούμενοι* is probably referred to Av 1297 : Pa 363 : V 947 : and perhaps at V 1239, if *Ἀρμόδιος* (ven) is indeed a mistake for *Ἀμμώνιος*.

[9] R 1028 : V 674. He may also be mentioned in a citation from Herodian (which in any case hardly counts here) at Av 877 where ven has *τὸν Χάρητα*.

[10] At R 78 : 184 : 308 : 970 : 990 : 1196 : Av 1569 : Pa 123 : V 240.

[11] An Apollonius *ὁ Χαίριδος* is named at V 1239 ven. An Apollonius would seem to have commented on the Frogs—R 357 : 420 : 501 : 791 : 850 : 963 : 1124 : 1270 : 1294 : 1338 : 1414 : 1437 : notes all of a piece and suggesting by their character the identification of this Apollonius with the *Ἀπολλώνιος ὁ Χαίριδος* of V 1239 and further with the compiler of the commentary mentioned at Av 1242 (see W. v.

Asclepiades[12] have done, whose name appears four times among the scholia to the Frogs. Two scholars of Tarsus, Apollodorus and Artemidorus,[13] also belong to this period.

To the first century of the empire, a period which with no serious risk of error might also be called the period from Didymus to Symmachus, may be set down the names of Seleucus,[14] Herodicus of Babylon,[15] Juba,[16] Apion ὁ μόχθος,[17] Q. Minucius Pacatus (Εἰρηναῖος),[18] and M. Mettius Epaphroditus.[19] Heliodorus[20] likewise belongs to this period.

The second century is represented by the names of Apollonius Dyscolus,[21] his son Herodian,[22] Telephus,[23] and Phrynichus[24]; the third century by Palamedes[25] and Athenaeus.[26]

Nobody can say in which century the name of Phainus should be set down, but it was probably so late a century that it could be proud even of Phainus (see supra pp. 55 ff). In order to portray this Scriblerus, I must copy from the venetus the notes to which his name is attached :—

ᾱ. Eq 963 μολγὸν γενέσθαι :—Φαεινός· μολγὸν ἀντὶ τοῦ τυφλόν· Ἡρόδοτος δὲ ἱστορεῖ τούτους ἐπάνω τῆς Σκυθίας εἶναι.

"Videtur transtulisse ad Hippemolgos quae tradit Herodotus de Arimaspis." Dobree.

β. Eq 1129 ὅταν ᾖ πλέως :—Φαεινός· ἀντὶ τοῦ πλήρης· τουτέστιν, ὅταν ηὐξῆσθαι δοκῇ καὶ μέγας εἶναι.

γ̄. Eq 1150 κημόν :— . . . . ἄλλως· Φαεινός· κημὸς ὁ χάβος ὁ περιτιθέμενος τοῖς ἵπποις· καὶ κημῶσαι τὸ συγκλεῖσαι· καὶ οἱ ἰατροὶ δὲ κημῶσαι λέγουσι τὸ τὸν ὀφθαλμὸν κιμῶσαι ς᾽ μῦσαι.

δ̄. Eq 1220 <τυννοντονί> :—συλλαβὼν τοὺς δακτύλους φησὶ Φαεινὸς ἀντὶ τοῦ μικρόν i.e. either (1) σ. τ. δ. φησί. Φαεινός· ἀ. τ. μ. or (2) σ. τ. δ., φησὶ Φαεινός, ἀ. τ. μ.

ε̄. Eq 1256 φανός :—Σύμμαχος· φαίνεταί τις κτέ. φανὸς δὲ Φαεινὸς ὁ καταγγέλλων, καί, φανερὰ ποιῶν τὰ πράγματα, καί, μηνύων· ἢ ἀπὸ τοῦ φαίνειν ὅ ἐστι συκοφαντεῖν. Cp. Suid. 3751 B.

M. Philolog Untersuch i. 154). The Apollonius at Pa 1126 may fairly be taken for this man, who throughout is mentioned in the same breath with "the Heroes."

[12] Whether he is the same as Asclepiades of Myrleia there is nothing to show. R 1270 : 1276 : 1331 : 1344. Av 348 may perhaps be safely added, though ὡς Ἀσκληπιάδης does not actually occur in ven, which, unlike rav, has the rest of the note found in Ald. At Av 567 the Aldine mentions him, while at N 37 Ald Ἀσκληπιάδης ὁ Ἀλεξανδρεύς is said to have explained δήμαρχος.

[13] Apollodorus at R 320 ven : Artemidorus at Pa 344 ven : V 1144 ven : 1169 ven : 1239 ven.

[14] Perhaps the same as the Seleucus mentioned by Suetonius (Tib 36) as forfeiting the favour of Tiberius—T 840 : 1175.

[15] His book οἱ κωμῳδούμενοι is mentioned at V 1239 ven : and perhaps his Σύμμικτα ὑπομνήματα is the source of the reference at R 1028 ven.

[16] His Θεατρικὴ ἱστορία is quoted at T 1175.

[17] Eq 580 ven : Pax 778 rav ven.

[18] Pl 75 ven : V 900 ven. I do not mention Tryphon who comes in only through Herodian at Av 877 ven.

[19] Eq 1150 ven : a note repeated by the Aldine at V 332.

[20] See supra, pp. 88 ff.

[21] Pl 103 ven : Eq 22 ven : less certainly R 826 rav ven : Pa 363 ven.

[22] Pl 991 : N 451 : R 222 : 926 : Av 861 : 877 : 1680 : Eq 22 : 487 : 1150 : 1185 : Pa 60 : 70 : 153 : 415 : 925 : 1150 : L 995 : V 234 : 610. Of these twenty times seventeen occur only in ven : two (Pa 60 : L 995) in rav only : and one (R 222) in both the MSS.

[23] Pl 725 ven.

[24] R 838 ven : Pa 415 ven : 618 ven.

[25] Pa 916 (rav ven) : V 710 ven : 1108 ven : 1122 ven.

[26] Pa 1244 ven.

Cp. EM 200 36 ff *βλιμάζειν*:— . . . . Φαεινὸς δὲ καὶ Σύμμαχος παρὰ τὸ φλιμάζειν, τοῦ μαζοῦ ἐγκειμένου: which shows that Phainus meddled also with the Birds (530) or with the Lysistrata (1164).

Here ends this meagre catalogue of named ghosts, *σκιοειδέα φῦλ' ἀμενηνά, ταλαοὶ βροτοὶ ἀνέρες εἰκελόνειροι*. There are other names, no doubt, but they are floating names which will not attach themselves to any ghost in particular. Ἀντίπατρος (Av 1403 ven), Διόδωρος (T 389), Διονύσιος (Pl 322 ven), Διονύσιος ὁ Ζώπυρος (Av 1297 ven), Κηφισόδημος (Av 1294 ven), Antigonus (Av 299 ven).

These last excepted, the following table contains all the certain instances in rav and ven. It furnishes a reason for what has been clear throughout, that the commentaries to Av and R are not quite so contemptible as the other nine.

	Pl	N	R	Av	Eq	Pa	L	Ac	V	T	Ec		
Lycophron	1	...	...	...	...	2	...	...	4	1	...	8	The Heroes.
Callimachus	...	...	...	2	...	...	...	...	...	1	...	3	
Eratosthenes	2	1	2	2	1	6	...	...	4	1	...	19	
Aristophanes	...	2	1	3	...	...	...	...	...	2	...	8	
CALLISTRATUS	3	...	9	7	...	4	...	...	6	1	...	30	
Aristarchus	1	...	17	1	3	2	...	...	1	1	...	26	
CRATES	...	...	1	...	...	2	...	...	1	...	...	4	
Apollodorus of Athens	1	...	1	2	...	...	1	...	1	...	...	6	Pre-Augustan.
Ammonius	...	...	...	1	...	1	...	...	1	...	...	3	
Demetrius Ixion	...	...	6	1	...	1	...	...	1	...	...	9	
Chaeris	...	...	1	...	...	...	...	...	1	...	...	2	
APOLLONIUS	...	...	12	1	...	1	...	...	1	...	...	15	
TIMACHIDAS	...	...	8	...	...	...	...	...	...	...	...	8	
EUPHRONIUS	2	1	1	14	...	...	...	...	9	...	...	27	
Asclepiades	...	...	4	...	...	...	...	...	...	...	...	4	
Apollodorus of Tarsus	...	...	1	...	...	...	...	...	...	...	...	1	
Artemidorus	...	...	...	...	...	1	...	...	3	...	...	4	
DIDYMUS	...	...	14	32	...	4	1	2	6	2	...	61	
Seleucus	...	...	...	...	...	...	...	...	...	2	...	2	
Herodicus	...	...	1	...	...	...	...	...	1	...	...	2	
Juba	...	...	...	...	...	...	...	...	...	1	...	1	
Apion	...	...	...	...	1	1	...	...	...	...	...	2	
Pacatus	1	...	...	...	...	...	...	...	1	...	...	2	
Epaphroditus	...	...	...	...	1	...	...	...	...	...	...	1	
SYMMACHUS	2	1	2	19	6	1	...	1	2	2	...	36	
Apollonius Dysc.	1	...	1	...	1	1	...	...	...	...	...	4	
Herodian	1	1	2	3	4	6	1	...	2	...	...	20	
Telephus	1	...	...	...	...	...	...	...	...	..	...	1	
Phrynichus	...	...	1	...	...	2	...	...	...	...	...	3	
Athenaeus	...	...	...	...	...	1	...	...	...	...	...	1	
Palamedes	...	...	...	...	...	1	...	...	3	...	...	4	
PHAINUS	...	...	...	...	5	...	...	...	...	...	...	5	
	16	6	85	88	22	37	3	3	48	14	0	322	

Names in small capitals are the names of men who are known to have written commentaries, though it is not known how many plays the commentary embraced.

B

ARISTOTLE ON THE LAUGHTER IN COMEDY

The whole matter of comedy being, as Aristotle says, *γελοῖον*, the annotators of comedy ought to have treated *ὡς ἐν κωμῳδίᾳ*[1] its various ways of producing laughter; and I dare say they would have done so, if *γραμματική* had not been formulated before comedies began to be expounded in schools, nay, before there was any comedy for *γραμματική* to tackle. As it was, the doctrine of TROPES being in possession attracted to itself a certain measure of *τὸ γέλωτος χάριν εἰρημένον*, dealing for example with part of it as *ὀνοματοποιΐα*, *συνεκδοχή* or other of the Fourteen, and with part of it as *σκῶμμα* (*εἰκασμός*) or as *εἰρωνεία* of sorts. Moreover, rhetors talking of expression (*φράσις*) or of style (*ἑρμηνεία*) and its several types (*χαρακτῆρες*) considered *τὸ γελοῖον* from their own point of view,[2] and in their analysis of stylistic effects they further spoke of comic devices, not only *παρὰ προσδοκίαν* but even *παρονομασία* and others as FIGURES.[3]

True, a part of *τὸ γελοῖον* may after a fashion be so accounted for, but there remains to the last a great deal that must defy classification under TROPE or FIGURE. This the compilers of the school handbooks seem themselves to acknowledge. At any rate their treatment of the TROPES and the FIGURES that have a part in *γελοῖον* is most perfunctory.

It is not that the LAUGHTER of comedy had not been properly analysed. Even the scrimp and grudging abstract, now sole relic of the section in the Poetics concerned with comedy, will convince anybody who keeps it in his head as he listens to Greek comic *πρόσωπα*, that a Greek had indeed read for Greeks the most secret heart of "the mother of comedy," and probe in hand, had made clear wherefore it beat and what it was made of, unconventionality, spite, malice, impudence, devilment, ribaldry, whimsicality, extravagance, insincerity, nonsensicalness, inconsequence, equivoque, drivel, pun, parody, incongruity in all sorts and sizes. But Aristotle thought too much and was too great an observer to be loved by commentator and rhetor.

---

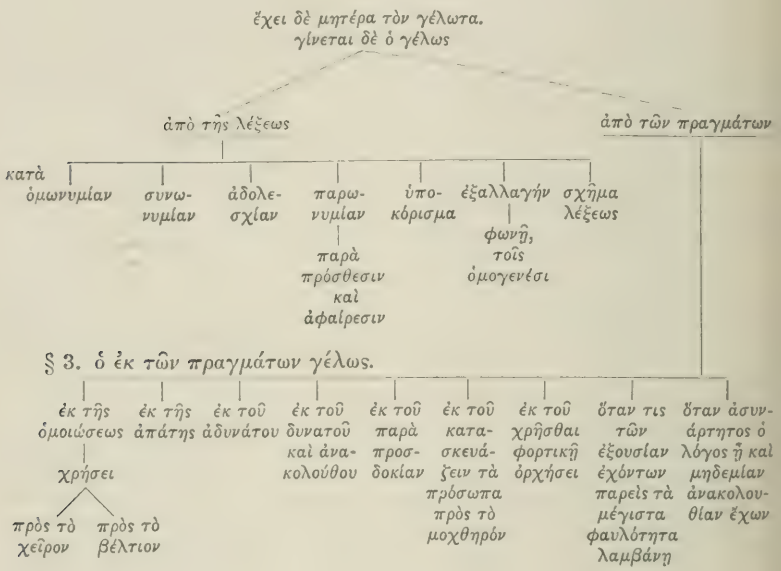
[1] This expression, which occurs at T 1025 and combined with *γέλωτος χάριν* at Ec 734, is in the ravennas found elsewhere only in the commentary to Av, in which it entirely displaces phrases containing *γέλως* or *γελοῖος* (unless sch. 1297 be held to be an exception)—Av 442 : 1142 (transcpt.) : 1237 : 1503 : 1546 : 1669.

[2] e.g. Demetr. *περὶ ἑρμ.* 128 ff. The difficulties which the treatise of Demetrius here presents are difficulties of a kind rarely absent from late rhetoric. In their incorrigible superficiality the rhetors often treat as identical quite different things, merely because they happen to be designated by the same name. Demetrius does this in the case of *χάρις* and its derivatives, and creates thereby the most perplexed confusion (cp. supra pp. 145 ll. 44 ff). Hermogenes, writing as an IMITATOR, has a clear but meagre section *περὶ τοῦ κωμικῶς λέγειν* in his treatise *περὶ μεθ. δεινοτ.*—*τοῦ κωμικῶς λέγειν, καί, σκώπτειν ἀρχαίως, ᾗ μέθοδοι—τὸ κατὰ παρῳδίαν σχῆμα, τὸ παρὰ προσδοκίαν, τὸ ἐναντίας ποιεῖσθαι τὰς εἰκόνας τῇ φύσει τῶν πραγμάτων, κτέ.*

[3] Quintilian (6 3 70) who has before given examples of sayings provocative of laughter that illustrate *μετάληψις*, *ἀλληγορία*, *ὀνοματοποιΐα* and other tropes, proceeds to say—Figuras quoque mentis quae *σχήματα διανοίας* dicuntur res eadem recipit omnes, *in quas nonnulli diviserunt species dictorum*. Nam et . . . *Ridiculum* est autem *omne quod aperte fingitur*.

Living at ease within their pale of words, it was not likely they would venture outside to be exposed to the perils and pains of thinking.

This abstract of a lost portion of the Poetics was guessed to be such by Cramer,[4] who in 1839 first printed it from a manuscript in the de Coislin collection. Its second paragraph contains a definition of comedy, an imperfect definition or imperfectly preserved; then proceeds:—



§ 4. διαφέρει ἡ κωμῳδία τῆς λοιδορίας ἐπεὶ ἡ μὲν λοιδορία ἀπαρακαλύπτως τὰ προσόντα κακὰ διέξεισιν, ἡ δὲ δεῖται τῆς καλουμένης ἐμφάσεως.[5]

§ 5. ὁ σκώπτων ἐλέγχειν θέλει ἁμαρτήματα τῆς ψυχῆς καὶ τοῦ σώματος.

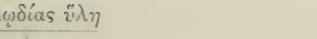
§ 6. συμμετρ‹ί›α τοῦ φόβου θέλει εἶναι ἐν ταῖς τραγῳδίαις καὶ τοῦ γελοίου ἐν ταῖς κωμῳδίαις.

---

[4] Anecd Par i. 403: reprinted by Bernays with corrections in Rh Mus viii. pp. 561 ff, 1853: and again in "Zwei Abhandlungen, etc.," 1880: by Vahlen in the 3rd edition of his Aristotle's Poetics 1885: see also G. Kaibel in "Die Prolegomena *περὶ κωμῳδίας*" pp. 52 ff, and in "Com Gr Fragm" i. pp. 50 ff. It is easily accessible in Dübner's edition of the Aristophanes Scholia, pp. xxvi ff.

[5] See supra pp. 264 ff. There is a capital instance of *ἔμφασις* in this sense in the newly discovered argument to Cratinus' Dionysalexander Oxyr Pap 663—*κωμῳδεῖται δὲ ἐν τῷ δράματι Περικλῆς μάλα πιθανῶς δι' ἐμφάσεως ὡς ἐπαγειοχὼς τοῖς Ἀθηναίοις τὸν πόλεμον.* In Eth Nic 1128 a 20 Aristotle prefers *δι' ὑπονοίας—ἡ τοῦ ἐλευθερίου παιδιὰ διαφέρει τῆς τοῦ ἀνδραποδώδους, καὶ αὖ τοῦ πεπαιδευμένου καὶ ἀπαιδεύτου· ἴδοι δ' ἄν τις καὶ ἐκ τῶν κωμῳδιῶν τῶν παλαιῶν καὶ τῶν καινῶν· τοῖς μὲν γὰρ ἦν γελοῖον ἡ αἰσχρολογία, τοῖς δὲ μᾶλλον ἡ ὑπόνοια.*

§ 7. *κωμῳδίας ὕλη*



μῦθος κωμικὸς ἐστιν ὁ περὶ γελοίας πράξεις ἔχων τὴν σύστασιν. ἤθη κωμῳδίας τά τε βωμολόχα καὶ τὰ εἰρωνικὰ καὶ τὰ τῶν ἀλαζόνων· διανοίας μέρη δύο, γνώμη καὶ πίστις.[6]

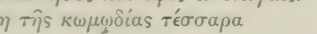
§ 8. *κωμικὴ ἐστι λέξις κοινὴ καὶ δημώδης·* 5
δεῖ τὸν κωμῳδοποιὸν τὴν πάτριαν αὐτοῦ γλῶσσαν τοῖς προσώποις περιτιθέναι, τὴν δὲ ἐπιχώριον αὖ τῷ ἐκ <ξ>είν[ῳ]<ης>.[7]

μέλος τῆς μουσικῆς ἐστιν ἴδιον· ὅθεν ἀπ' ἐκείνης τὰς αὐτοτελεῖς ἀφορμὰς δεήσει λαμβάνειν.

ἡ ὄψις μεγίλην χρείαν τοῖς δράμασι τὴν συμφωνίαν παρέχει. 10

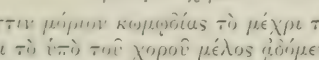
ὁ μῦθος καὶ ἡ λέξις καὶ τὸ μέλος ἐν πάσαις κωμῳδίαις θεωροῦνται, διάνοια[ι] δὲ καὶ ἦθος καὶ ὄψις ἐν ὀλίγαις.

§ 9. *μέρη τῆς κωμῳδίας τέσσαρα*



πρόλογός ἐστιν μόριον κωμῳδίας τὸ μέχρι τῆς εἰσόδου τοῦ χοροῦ.
χορικόν ἐστι τὸ ὑπὸ τοῦ χοροῦ μέλος ᾀδόμενον ὅταν ἔχῃ μέγεθος ἱκανόν. 15
ἐπεισόδιόν ἐστι τὸ μεταξὺ δύο χορικῶν μελῶν.
ἔξοδός ἐστι τὸ ἐπὶ τέλει λεγόμενον τοῦ χοροῦ.

§ 10. *τῆς κωμῳδίας*



[6] A squalid reproduction of § 3 appears in the venetus and in Tzetzes *περὶ κωμῳδίας* (see Dübner vi. p. xvi and ix. p. xviii b 94 ff). First desperately curtailed, then enlarged by examples ignorantly selected from the *πραττόμενα* of Aristophanes and of some other comic poet, perhaps Cratinus (BA 749 12) or Menander, corrupted also in transmission and by recent editors, this version is almost worthless. If I have occasion to use it, I shall speak of it as (ἐ − x) + y.

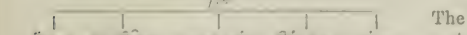
[7] The MS. gives *ἐπιχώριον αὐτῷ ἐκείνῳ*. The correction *αὖ τῷ* is, I should say, certain. The *ἐκ ξένης* I am not so sure of. It is, at least, more probable than *ξενικῷ*, which form, and not *ξένῳ*, would be required for the implied *προσώπῳ*.

I

ὁ ἀπὸ τῆς λέξεως γέλως

The best commentary on quite half of this section is the *περὶ τῶν σοφιστικῶν ἐλέγχων*. As there Aristotle indicates how certain features of

[6] Here the MS. adds apparently as a note the following :—



It may come from Rhet 1375 a 24, where *αἱ ἔντεχνοι πίστεις* are said to be five, viz., *νόμοι, μάρτυρες, συνθῆκαι, βάσανοι,* and *ὅρκος*.

language may be put to vicious uses by unscrupulous reasoners, so here in treating of comedy he considers them as irreproachable means for the producing of laughter.

ā. καθ' ὁμωνυμίαν.

That which Aristotle understood by *ὁμωνυμία* has been explained supra p. 223 n 51. Though resting upon different foundations, his conception of *ὁμωνυμία* amounts in effect to the same thing as the *ὁμωνυμία* of the scholiasts and stands in like relation to *ἀμφιβολία*. But this is not of consequence. As expounders of comedy even scholiasts, when confronted with LAUGHTER in this kind, commonly see more or less clearly from what it arises, but they express what they see in the most diverse ways.

There is but one commentator who uses the word *ὁμωνυμία* with any frequency in this connexion,[8] and it has been pointed out already (supra p. 371, 26 ff) that he has a trick of annotating *ὁμωνυμία* as a pitfall for the unwary translator, when there is no question of LAUGHTER at all. Therefore, when LAUGHTER there is, his comment naturally takes shape as follows:—

Ac 825 *τί δὴ μαθὼν φαίνεις ἄνευ θρυαλλίδος;*
οὐ γὰρ φανῶ τοὺς πολεμίους;:—

πρὸς τὴν ὁμωνυμίαν *τοῦ φαίνειν* **παίζει**, *ὅτι καὶ ἐπὶ λύχνου τὸ φαίνειν καὶ ἐπὶ τοῦ κατηγορεῖν λέγεται*: so 617 : 1135 : 1211.[9]

The variety in the treatment of this feature of comedy reflects the great diversity in the rhetorical nomenclature applied to it—*ἀμφιβολία*,[10] *κακέμφατον*,[11] *ἀντανάκλασις*,[12] *παρονομασία*,[13] *πρὸς (ὄνομα) παίζειν*,[14] *παρ' (ὄνομα) παίζειν*,[15] *ἐπαμφοτεριζόντως λέγειν*,[16] *ἐπαμφοτεριζούσῃ χρῆσθαι τῇ λέξει*,[17] *ὡς ἐπὶ . . . δέχεσθαι, λαμβάνειν*,[18] *ἐπὶ τοῦ φαύλου λαμβάνειν*,[19] and with exclusion of everything but repartee, *πρός τι ὑπ-* or *ἀπ-αντᾶν*.[20] Then there are comments of the type:—*λέγεται (νοεῖται) καὶ ἐπὶ β̄ καὶ ἐπὶ γ̄ τὸ ᾱ·* with or without *παίζειν*: *τὸ ᾱ ἅμα μὲν ὡς ἐπὶ β̄, ἅμα δὲ ὡς ἐπὶ γ̄*: *οὐ μόνον ᾱ λέγει ἀλλὰ καὶ β̄*: *δύο ἐννοίας ἔχει, τοῦ ᾱ καὶ τοῦ β̄*: *ἅμα μὲν ὅτι . . . ἅμα δὲ ὅτι . . .* The simplest type of all is *ὡς ἐπί τινος, ὡς πρός τι.*

---

[8] The term occurs also at Av 1490—*ἥρῳ . . . Ὀρέστῃ*:—*ἥρωά φησι διὰ τὴν ὁμωνυμίαν τὴν πρὸς τὸν Ἀγαμέμνονος υἱόν*: Pa 244 *πρὸς τὴν ὁμωνυμίαν φησὶ τῶν ἐν τῇ Λακωνικῇ Ηρασιῶν κτέ.*

[9] Similarly without the technical term—773 *τοῦτό φησιν* **ἐπεὶ καὶ** *τὸ γυναικεῖον αἰδοῖον χοῖρον ἐκάλουν*: 801 *τρώγοις ἂν ἐρεβίνθους*;:—**ἔπαιζεν πρὸς** *τὸ αἰδοῖον τοῦ ἀνδρός*, **ἐπεὶ καὶ** *ἐρέβινθον αὐτὸ καλοῦσιν*, etc.

[10] L 17 : 416 : Av 1289.

[11] Pl 1062 : R 423 : Pa 162 : 855 : 965 : L 60 : 410 : 419 : 720 : 732 : 773 : 1170 : V 1348. Cp. *εἰς τὸ αἰσχρόν* L 953.

[12] Literally "refraction" (BA 406 21) applied specifically to the case in which the meaning of a word is twisted for purposes of repartee = old English "clench" or "clinch." Quint. 9 3 68—"ejusdem verbi contraria significatio." Rut. Lupus 1 5 18 "cum id quod ab altero dictum est non in eam mentem qua intelligitur, sed in aliam aut contrariam accipitur."

[13] Phoeb. *περὶ σχημ.* W 8 500 = Sp 3 47 *θέσις τῆς αὐτῆς λέξεως ἐπ' ἄλλου καὶ ἄλλου σημαινομένου κατ' ἐναλλαγὴν τοῦ νοῦ*: Tiber. W 8 555 = Sp 3 71 *ὅταν, προειρημένου τοῦ κυρίου, παρονομάσῃ τις αὐτοῦ τὴν μεταφοράν.*

[14] Av 765 : Pa 710 : 864 : 965 : L 191.

[15] N 262 : Av 1148 : Pa 890.

[16] Pa 854 ven.

[17] Pa 883 ven.

[18] N 640. Cp. an extremely compact form of note at V 1195 *θώρακα*:—*τὸν πολεμικὸν ὑπενόησεν.*

[19] Pl 650.

[20] N 481 : 643.

But there is no end to the diversity, and each commentary takes a path of its own, as comes out clearly when parallel lists are made.

It is perhaps worth notice that in (ἐ − x) + y there is the meagre example :—*διαφορουμένοις· σημαίνει γὰρ τό τε διαφόροις οὖσι καὶ τὸ ἐπικερδέσι*—two denotations which a middle verb formed from *διάφορος* may undoubtedly have had, inasmuch as *διάφορος* itself is used in both.

β. κατὰ συνωνυμίαν.

Aristotle's conception of *συνωνυμία* has a different basis altogether from that of later doctors. If he and they sometimes seem to employ the term in much the same way, the reason merely is that a feature in language is not altered by the circumstance that it is contemplated by different persons from different sides. Aristotle's line of thought appears sometimes to meet the other line of thought, but when this happens the case is that of two lines from different directions crossing each other at a particular point:—*περὶ ῥητ.* 3 2 = 1404 b 37 *τῶν δὲ ὀνομάτων τῷ μὲν σοφιστῇ ὁμωνυμίαι χρήσιμοι παρὰ ταύτας γὰρ κακουργεῖ, τῷ ποιητῇ δὲ συνωνυμίαι, λέγω δὲ κύριά τε καὶ συνώνυμα, οἷον τὸ πορεύεσθαι καὶ τὸ βαδίζειν· ταῦτα γὰρ ἀμφότερα καὶ κύρια καὶ συννώνυμα ἀλλήλοις.* Aristotle, thinking first of *τὰ πράγματα*, regards the genus and its species as *συνώνυμα* (*πράγματα*). Here *τὸ πορεύεσθαι* is the genus, and *τὸ βαδίζειν* is one of its species, just as *τὸ πέτεσθαι* is another, *τὸ νεῖν* another, *τὸ ἕρπειν* another. Moreover, any two or more of these are *συνώνυμα*. It is merely an accident that Aristotle here happens to select that species which, according to later notions, is a synonym of *πορεύεσθαι*.

The sequel of the passage in the Rhetoric just cited indicates very clearly what Aristotle means by *ὁ κατὰ συνωνυμίαν γέλως*. Speaking of epithets and metaphors, he says—*δεῖ σκοπεῖν, ὡς νέῳ φοινικίς, οὕτω γέροντι τί· οὐ γὰρ ἡ αὐτὴ πρέπει ἐσθής· καὶ ἐάν τε κοσμεῖν βούλῃ, ἀπὸ τοῦ βελτίονος* **τῶν ἐν ταὐτῷ γένει** *φέρειν τὴν μεταφοράν, ἐάν τε ψέγειν, ἀπὸ τῶν χειρόνων, λέγω δ' οἷον, ἐπεὶ* **τὰ ἐναντία ἐν τῷ αὐτῷ γένει,** *τὸ φάναι τὸν μὲν πτωχεύοντα εὔχεσθαι τὸν δὲ εὐχόμενον πτωχεύειν,* **ὅτι ἄμφω αἰτήσεις.** *τὸ εἰρημένον ἐστὶ ποιεῖν, ὡς καὶ Ἰφικράτης Καλλίαν μητραγύρτην ἀλλ' οὐ ῥᾳδούχον. ὁ δὲ ἔφη ἀμήτορ αὐτὸν εἶναι· οὐ γὰρ ἂν μητραγύρτην αὐτὸν καλεῖν, ἀλλὰ ῥᾳδούχον· ἄμφω γὰρ περὶ θεόν, ἀλλὰ τὸ μὲν τίμιον τὸ δὲ ἄτιμον. καὶ ὁ μὲν Διονυσοκόλακος, αὐτοὶ δὲ αὐτοὺς τεχνίτας καλοῦσιν· ταῦτα δ' ἄμφω μεταφορά, ἡ μὲν ῥυπαινόντων, ἡ δὲ τοὐναντίον. καὶ οἱ μὲν λῃσταὶ αὑτοὺς πορίστας καλοῦσι νῦν· δὶς ἔξεστι λέγειν τὸν ἀδικήσαντα μὲν ἁμαρτάνειν, τὸν δ' ἁμαρτάνοντα ἀδικῆσαι, καὶ τὸν κλέψαντα καὶ λαβεῖν καὶ πορθῆσαι κτέ.*

Though here Aristotle is considering not comedy, but prose, yet his point of view adapts itself readily to comedy, and his examples of *συνωνυμία* in metaphors and in epithets call up scores of comic parallels. Always and everywhere in comedy LAUGHTER is provoked by this means. But when there is such a plethora of instances, why do the annotators appear so seldom to regard this LAUGHTER as LAUGHTER? Much of it, no doubt, they could not annotate as *συνωνυμία*, for very little of it was even by courtesy their *συνωνυμία*,[21] but they might at least mark it with one of

[21] Even in this case they rarely mark either *συνωνυμία* or *γέλως*, e.g. at Av 909 ff *Μουσάων θεράπων ὀτρηρός· ἔπειτα δῆτα δοῦλος ὢν κόμην ἔχεις* : nothing is said but

their labels—*παίζει, γέλωτος χάριν, ἐπίτηδες*. Why they did not do so, it is pretty easy to see. Absorbed in TROPES and FIGURES, scholiasts pass unnoticed the LAUGHTER inherent in the *λέξις*, unless it be of a kind that is not TROPICAL. The two TROPES synecdoche (the examples given last in the passage I have cited are precisely what scholiasts treat as synecdoche) and metaphor cover a vast deal of what Aristotle would in comedy at least have treated as *γέλως κατὰ συνωνυμίαν*. Next, instead of detecting the LAUGHTER in substitutions like *μητραγύρτης* for *ὀδοῦχος*, these fellows were bent upon discovering, by rummage, rumination, or off-hand, some informing *ἱστορία*, so that the humorous vagaries of comedy have ended in permanent social or moral disrepute for not a few quite respectable and estimable men and women. Lastly, LAUGHTER in this kind must to some extent elude all save its author's own countrymen in his own generation. Nay, I will speak even more discontentedly. In no play of Aristophanes has it ever been all caught except by the Athenians who were in the theatre when the play was represented, or by Athenians who tried to make up for not being there by reading soon afterwards the hand-written text. As for scholiasts, teachers in outlandish schools, imitators of the elders, Atticisers, how could they contrive centuries afterwards to discover a form of laughter which consisted in playing with the current value attached to words[22] at a particular moment in the adventurous life of the most venturesome speech that has ever lived or—died? Their monotonous trudge on a well-worn beat made the scholiasts the least alert of mankind, producing a cataleptic condition in which vision was blurred. They could not see the spirit of the Greek language, let alone the spirit of comedy. Even the moral sense was obscured, and there is a side of their annotation respecting LAUGHTER of which it is well to speak as little as possible. But this much has to be said. They love to remark just on that portion of the LAUGHTER of comedy which is least in accord with modern sentiment, and in so doing distort frankness into nastiness.[23]

διὰ τὸ θεράπων δοῦλος εἶπεν· ἦν δὲ τῶν ἐλευθέρων τὸ κομᾶν. Indeed, it requires searching to find even possible instances. The two comments quoted at the end of note 19 on p. 316 a supra may be in point, and conceivably a few others. Av 1229 *τὼ πτέρυγε ποῖ ναυστολεῖς*:—**ἔπαιζεν ὡς ἐπὶ νεῶν· παρασκευάζῃ· καί, ἐπὶ ποίαν ὁδὸν τὴν πτῆσιν ἔχεις;**:—Pa 1014 *λοχευομένας*:— . . . **ἔπαιζε** *δὲ εἰπὼν λοχευομένας ἀντὶ τοῦ ἐγομένας*. Notes like the following have a different motive—Ac 380 *ἐνταῦθα κατέμιξε τὴν κωμῳδιακὴν χάριν καὶ τὰ δικαστικὰ ῥήματα· τὸ μὲν γὰρ διαβάλλειν καὶ λέγειν ψευδῆ καὶ πλύνειν εἴποι τις ἂν τῶν περὶ τὰ δικαστήρια ταῦτα λέγειν δεινῶν, τὸ δὲ κυκλοβορεῖν καὶ καταγλωττίζειν χαριεντίσματά ἐστι κωμῳδίας*. This is merely waste from *λόγων ἐξέτασις*. See Dion. Hal. (?) *περὶ λόγ. ἐξετ.* 10 = 413 *τοῦτο δικανικὸν ὄνομα, τοῦτο ἱστορικόν, τοῦτο διαλεκτικόν, τοῦτο κωμικόν. καὶ πάλιν μετὰ τὰς ἰδέας τοὺς ἄνδρας ἐπανελθεῖν· κωμικὸν τοῦτο Ἀριστοφάνειον, τοῦτο Εὐπολίδειον κτέ*.

[22] The appreciation of this and similar elements in *λέξις* makes the late Mr. R. A. Neil's edition of the Equites the most informing work upon Aristophanes that has ever been produced.

[23] In this sketch I have deliberately ignored the statement of Simplicius Categ 43 a 13, couched in language which Aristotle would certainly have disavowed, that *ἐν τῷ περὶ ποιητικῆς* (presumably in the part relating to *τὸ γελοῖον*) *λώπιον, φᾶρος, ἱμάτιον* were called by Aristotle *συνώνυμα—συνώνυμα εἶναι ὧν πλείω μὲν τὰ ὀνόματα, λόγος δὲ ὁ αὐτός, οἷα δή ἐστι τὰ πολυώνυμα τό τε λώπιον καὶ ἱμάτιον καὶ τὸ φᾶρος*: where the absence of the article with *ἱμάτιον* may indicate what Aristotle actually did say. It would be preposterous to accept such a statement in the face of what Aristotle himself says elsewhere again and again.

F. κατ' ἀδολεσχίαν.

The *ἀδολέσχης* is garrulous, long-winded, and something of a bore; he says whatever comes into his head, though it has no interest for anybody and is known to all the world; repeats it more than once; breaks off in the middle to say something else; then would take it up again, if he could only remember what it was; says instead that grass was greener when he was a boy.[24]

But this *ἀδολεσχία*, though matter for comedy, has the source of such laughter as it excites in *τὰ πράγματα* and not in *λέξις*. As inherent in *λέξις*, *ἀδολεσχία* is the opposite of *συντομία*. The effect of both may be the same, for *ἀδολεσχία* creates obscurity by saying more, and *συντομία* by saying less than enough.[25] Therefore plain men love neither, except where they expect it, in tragedy and epos as part of the poetry, in comedy as part of the fun.

It is easy to ascertain exactly what *ἀδολεσχία* was, for at one place in the Rhetoric Aristotle gives many examples; and easy to see why Aristotle should set store by its comic effectiveness, for any one of these instances is sufficient to justify him :—

> Rhet 3 3=1406 a 19 *οὐ γὰρ ἡδύσματι χρῆται (ὁ Ἀλκιδάμας) ἀλλ' ὡς ἐδέσματι τοῖς ἐπιθέτοις οὕτω πυκνοῖς καὶ μείζοσι καὶ ἐπὶ ὀλίγοις, οἷον οὐχ ἱδρῶτα ἀλλὰ τὸν ὑγρὸν ἱδρῶτα, καὶ οὐκ εἰς Ἴσθμια ἀλλ' εἰς τὴν τῶν Ἰσθμίων πανήγυριν, καὶ οὐχὶ νόμους ἀλλὰ τοὺς τῶν πόλεων βασιλεῖς νομίμους, καὶ οὐ δρόμῳ ἀλλὰ δρομαίᾳ τῇ τῆς ψυχῆς ὁρμῇ, καὶ οὐχὶ μουσεῖον ἀλλὰ τὸ τῆς φύσεως παραλαβὼν μουσεῖον, καὶ σκεθρωπὸν τὴν φροντίδα τῆς ψυχῆς, καὶ οὐ χάριτος ἀλλὰ πανδήμου χάριτος δημιουργὸς καὶ οἰκονόμος τῆς τῶν ἀκουόντων ἡδονῆς, καὶ οὐ κλάδους ἀλλὰ τοῖς τῆς ὕλης κλάδοις ἀπέκρυψεν, καὶ οὐ τὸ σῶμα παρήμπυσχεν ἀλλὰ τὴν τοῦ σώματος αἰσχύνην, καὶ ἀντίμιμον τὴν τῆς ψυχῆς ἐπιθυμίαν—τοῦτο δ' ἅμα καὶ διπλοῦν καὶ ἐπίθετον, ὥστε ποίημα γίνεται—καὶ οὕτως ἔξεδρον τὴν τῆς μοχθηρίας ὑπερβολήν· διὸ ποιητικῶς λέγοντες τῇ ἀπρεπείᾳ τὸ γελοῖον καὶ τὸ ψυχρὸν ἐμποιοῦσι καὶ τὸ ἀσαφὲς διὰ τὴν ἀδολεσχίαν· ὅταν γὰρ γινώσκοντι ἐπεμβάλλῃ, διαλύει τὸ σαφὲς τῷ ἐπισκοτεῖν.*

This sort of thing—*τὸ πλεονάκις ταὐτὸ λέγειν*,[26] *τὸ φανερὰ λέγειν*[27]—is all very well in the *λέξις* of epos and tragedy and is everything to the dithyramb; but the comic poet as representing in *λέξις* as in all else ordinary experience and everyday sentiment employs it merely *γέλωτος χάριν*.[28]

Proofs that *ἀδολεσχία* is provocative of laughter times without number in Aristophanes is superfluous; yet *ἀδολεσχία* is just one of the morsels that are not

Chewed by blind old scholiasts o'er and o'er;

Especially when there could in that case be little reason for giving prominence to *συνωνυμία* in relation to *γέλως*.

[24] See Theophr. Char 3.

[25] Arist. *περὶ ῥητ.* 3 12=1414 a 24 *ἂν γὰρ ἀδολεσχῇ (ἡ λέξις), οὐ σαφής, οὐδέ, ἂν σύντομος.*

[26] *περὶ σοφ. ἐλέγχ.* 3=165 b 22 to be compared with ib. 13 173 a 32 ff.

[27] *περὶ ῥητ.* 2 22=1395 b 26.

[28] (*ἐ* − x) + y entirely misrepresents *ἀδολεσχία*, saying—*τρίτον κατ' ἀδολεσχίαν· ὡς ὅταν τις τῷ αὐτῷ ὀνόματι πολλάκις χρήσηται.* For an explanation of the epitomator's point of view see supra p. 272 32.

or at any rate they prefer to chew it not as *γελοῖόν τι*, but as *περίφρασις*,[29] *ἐπεξήγησις*,[30] *ἐκ παραλλήλου τὸ αὐτό*,[31] or some other imagined enrichment of quotidian speech.

From numerous passages like R 1331 ff: Av 684 ff: Ec 1 ff it would seem to be a fair inference that Aristotle classed under this head many cases of parody, or rather of travesty, just as he may have classed under *κατὰ συνωνυμίαν* the compacter forms of paratragedy like *ὕστις ῥῆμα γενναῖον* **λάκοι**, *σκῶρ* **ἀείνων**, *τὰ προπύλαια* **πακτοῦν**; and confirmatory evidence for the correctness of this inference is to be had from the passage of the Rhetoric quoted above.

δ. κατὰ παρωνυμίαν, παρὰ πρόσθεσιν καὶ ἀφαίρεσιν.[32]

For Aristotle *παρώνυμα* meant all things (*πράγματα*) "which have their designation in respect of their name from some (other) thing, while they differ in their cast-off therefrom, as from *ἡ γραμματικὴ ὁ γραμματικός* and from *ἡ ἀνδρεία ὁ ἀνδρεῖος*."[33] To such shifts is a translator put who would not mix up new notions with old.

It is noticeable how near this comes to *ὀνοματοποιΐα κατὰ παρονομασίαν* as illustrated by — *χρυσὼ ἀπὸ τοῦ χρυσοῦς οὕτως ὠνόμασται, καὶ παρ' Αἰσχύλῳ μελλώ* (supra 239 2). The word *αὐτίτης*, said to have been formed by Aristotle himself to convey the meaning *ὁ μόνος αὐτὸς ὤν*, would be a capital instance of *παρωνυμία*, if it really were of his making;[34] but in the case of a dead language, and for that part in a living language also, it is uncommonly difficult to make sure if any formation of the kind is at first hand. So long as any speech is alive, it is always extemporising in this manner, sometimes seriously, mostly in fun. But its extempore formations

---

[29] See supra p. 250 n. 91; *ἀδολεσχία* of the periphrasis order as a prominent element in the precious *κατασκευή* of the late Greek writers produces exactly as in comedy ludicrous effects.

[30] e.g. N 358 *ὦ πρεσβῦτα παλαιογενές* :—*ἐξήγησις τοῦ πρεσβῦτα τὸ παλαιογενές*.

[31] e.g. Av 642 *ἐς νεοττιάν τε τὴν ἐμὴν καὶ τἀμὰ κάρφη καὶ τὰ παρόντα φρύγανα* :—*ἐκ παραλλήλου τὸ αὐτό*.

[32] Here (*ἐ* − x) + y is particularly provoking, because he once may have had something to say—*τέταρτον κατὰ παρωνυμίαν, ὡς ὅταν τῷ κυρίῳ ἔξωθέν* { *τις ἅπτηται* ven / *τι κατάθηται* Tz. } *ὡς τὸ μῶμαξ καλοῦμαι μίδας*. There are also the variants *μίμαξ* and *βώμαξ* for *μῶμαξ*. It is evident that the *πρόσωπον* who speaks is a *κόλαξ* or *παράσιτος*, and therefore either *μίμαξ* (i.e. *μῖμος* with the comic suffix) or *βώμαξ* (i.e. *βωμολόχος* in slang) will suit him. Now *Κροῖσος* or *Μίδας* is one of the stock words in the *γέλως* connected with *κόλαξ*. So I should not wonder if the words originally ran—

Μίμαξ καλοῦ<μαι> Μαιμίδας.
"Echo, they call me, Hunt-a-Midas."

Not a letter is altered, merely haplography assumed, and the comic effect of making a sort of Doric patronymic out of *μαίεσθαι* "hanker after" and the accusative plural of *Μίδας* is not amiss. Moreover, *μίμαξ* is not an inapt example of *παρωνυμία παρὰ πρόσθεσιν* and *μαιμίδας* of *παρωνυμία παρ' ἀφαίρεσιν*. The Homeric compounds which perhaps suggested *μαιμίδας* (e.g. *λυσιμέλης, ἐννοσίγαιος* etc.) do not justify the juxtaposition of *μαι-* and *Μίδας* to give the meaning *ὁ μαιόμενος τοὺς Μίδας*. The words that precede the citation are perhaps past cure. Apparently the two readings should be juxtaposed, not superimposed. It is very unlikely that the words, if capable of restoration, would be found to represent properly the Aristotelian doctrine.

[33] *Κατηγ.* 1 = 1 a 12 *παρώνυμα δὲ λέγεται ὅσα ἀπό τινος διαφέροντα τῇ πτώσει τὴν κατὰ τοὔνομα προσηγορίαν ἔχει, οἷον ἀπὸ τῆς γραμματικῆς ὁ γραμματικὸς καὶ ἀπὸ τῆς ἀνδρείας ὁ ἀνδρεῖος*.

[34] The word itself is so natural that it had probably been used in this signification long before Aristotle. In another intention it was certainly known before, viz. *οἶνος αὐτίτης*.

are very rarely recorded, and indeed they are made over and over again by different persons in different places. To judge by the few Greek comedies that have been preserved and by the Latin copies of some that have been lost, this element in LAUGHTER abounded in Greek comedy. But seeing that any intimate knowledge of the Attic dialect is now unattainable, more particularly of that side of it represented in comedy, it is seldom possible to say with certainty respecting any word, whether the spectators in the theatre would have felt it to be extemporised or not. I daresay some of these may have struck them as forged for the occasion—*διεντέρευμα, ἐγκεκοισυρωμένην, ἵππερος, Καταγέλᾳ, κατωφαγᾶς, χὠ πρίων ἀπῆν, πώλης, Τραγισαῖος*, and the comic patronymics and compounds like *Εὐφορίδης, Μαριλάδης, στρατωνίδης, στιλβωνίδης, πρωκτοπεντετηρίδα*; but I am by no means so confident about words like *ἀθαλάττωτος, ἀπηλιαστής, ἀστεροτηρίδα, βάδος, βλέπος, δεντερωτίζειν, δημίζειν, δειπνητικῶς, διαλφιτοῦν, ἐρεβοδιφᾶν, κοβαλικεύεσθαι, μελλοδειπνικός, τριφεραίνεσθαι, τριβωνικῶς, τυφεδανός, φροντιστήριον, χαιριδῶν*, words with the comic termination *-αξ*, like *θαλάμαξ*, and forms like *βδύλλειν* and *ἐξαπατύλλειν*. Words from familiar moulds like most of these must have been turned out by the score in Athens every day and been heard without surprise. All that Aristotle can have meant is that comedy *γέλωτος χάριν* had here conceded to it the rights over language which every Athenian claimed in his conversation with his fellows.

It would be unreasonable to expect from scholiasts or even from the compilers of commentaries greater familiarity with the spirit of Athenian speech than can be had now. There is at any rate nothing to show that they understood it. Now and again they do catch the LAUGHTER in *παρωνυμία*, annotating it by *παίζει, παιδιά*, etc.; but for the most part they think first of the TROPE *ὀνοματοποιΐα*, and TROPES were never meant to be applied to comedy.

ε. καθ' ὑποκορισμόν.[35]

Arist. *περὶ ῥητ.* 3 2 = 1405 b 28 *ἔστιν δὲ ὁ ὑποκορισμός, ὃς ἔλαττον ποιεῖ καὶ τὸ κακὸν καὶ τὸ ἀγαθόν, ὥσπερ καὶ ὁ Ἀριστοφάνης σκώπτει*[36] *ἐν τοῖς Βαβυλωνίοις, ἀντὶ μὲν χρυσίου χρυσιδάριον, ἀντὶ δὲ ἱματίου ἱματιδάριον, ἀντὶ δὲ λοιδορίας λοιδορημάτιον, καὶ νοσημάτιον.*[37]

Occasionally scholiasts remark purpose[38] in a diminutive, but more often they merely set down the sedate equivalent with or without *ὑποκοριστικῶς*.[39]

---

[35] (*ἐ* − x) + y *ὡς τὸ Σωκρατίδιον* (N 223), *Εὐριπίδιον* (Ac 475): but in the second case it does not note that there is "diminution" also in the epithet *ὦ φιλτάτιον*.

[36] Whom Aristophanes *εἰκάζει ξενίζοντι* by this means is uncertain. From the same play Pollux (10 173) cites *καλυμμάτια* and Ammonius (149) *βοιδάριον*.

[37] Cp. Anon. *τέχνη ῥητ.* Sp Ham i. (2) p. 371 *μείωσις δὲ ὅταν σμικρύνων τι λέγῃς, ὡς Ἀριστοφάνης, οἷον τριηρίτη* (sic, perhaps *τριηρείδιον* or *-ρίδιον*), *βοιδάριον, κυναρίδιον*.

[38] N 80 *τὸ ὑποκορίζεσθαι φιλίας ἔθος*: 223 *ἀπὸ τοῦ ὑποκοριστικοῦ διαβάλλει αὐτόν*: 92 ven *ὑποκοριστικῶς· σμικρύνει δὲ κτέ*: R 139 . . *φοβεῖ δὲ αὐτὸν ἐπιτηδες σμικρύνων τὸ πλοῖον*: cp. Herodian 2 858 32 *νενόηται τὸ ὑποκοριστικὸν ἢ διὰ παιδιὰν ἢ διὰ κολακείαν ἢ διὰ τὸ πρέπον κτέ*.

[39] Pl 1165: N 880: 943: 1109: R 1360: Av 615: 1111: Pa 75: 570: L 1206: Ac 763: T 261: Ec 1058.

ς'. κατ' ἐξαλλαγήν, φωνῇ, τοῖς ὁμογενέσι.

This is not identical with the ἐξαλλαγή of the περὶ ποιητ. 1458 a 5 : 1458 b 2 and wholly different from the ἐξαλλαγή in περὶ ῥητ. 1404 b 8. It is further so particularised that there can be no doubt that it is any ludicrous perversion of a word's intention by means of mispronunciation or of intonation (i.e. by φωνή), or by gesture, grimace, wink, twinkle in the eye (i.e. by τὰ ὁμογενῆ φωνῆς), or of course by both combined. Aristotle might have described it as he describes one of the other kinds of ἐξαλλαγή, and as he might have described both the other kinds, as taking place ὅταν τις τοῦ ὀνομαζομένου τὸ μὲν καταλείπῃ, τὸ δὲ ποιῇ. At Av 912 ff

οὔκ, ἀλλὰ πάντες ἐσμὲν οἱ διδάσκαλοι
Μουσάων θεράποντες ὀτρηροί,
κατὰ τὸν Ὅμηρον.
οὐκ ἐτὸς ὀτρηρὸν καὶ τὸ ληδάριον ἔχεις—

both φωνή and τὰ ὁμογενῆ so refract ὀτρηρός that for the nonce it can look like τρητόν.

How far in comic ἐξαλλαγή the mispronunciation was made apparent to the eye when the spoken word was written down can hardly be determined. Was ὦ Ζεῦ δέσποτα for instance, when intended so to be rendered by the actor as to suggest ὦ βδεῦ δέσποτα, actually written with a β and a δ? If Bentley is right in thinking that this example furnished by (ἐ − x) + y comes from L 940, the MSS. now give only ὦ Ζεῦ there; and it is quite conceivable that at the beginning at least the ἐξαλλαγή was left to the actor as trained by the poet[40] or to the discernment of readers. This happens also, at any rate for extant manuscripts, at Pa 42 :—

τοῦτ' ἔστι τὸ τέρας οὐ Διὸς καταιβάτου.

N 1273 :—

τί δῆτα ληρεῖς ὥσπερ ἀπ' ὄνου καταπεσών;

and at Av 1108 : L 852 : Ac 406 : and in most MSS. at Ac 234. At Pa 756 the commentator's text had ἐλιχνῶντο, but no extant MS. now has the ῡ. On the other hand, βυρσίνην alone appears at Eq 59 : ποκάδας at T 567, and νυκτερείσια at T 204.

[40] The case is on all fours with that discussed supra pp. 103 ff. Aristotle περὶ ῥητ. 3 11=1412 a 28 furnishes no argument against this supposition; for there he expressly confines himself to σκῶμμα, and evidently contemplates only cases like V 45 where the lisp of Alcibiades is the base of the σκῶμμα. In such cases, a person's actual peculiarity in pronunciation must be given by the letters, just as Aristotle says—τὸ δὲ παρὰ γράμμα ποιεῖ οὐχ ὃ λέγει λέγειν ἀλλ' ὃ μεταστρέφει ὄνομα, οἷον τὸ Θεοδώρου εἰς Νίκωνα τὸν κιδαρῳδὸν ΘΡΑΤΤΕΙΣΕ· προσποιεῖται γὰρ λέγειν (he makes out that Nicon means) τὸ ΘΡΑΤΤΕΙ ΣΕ, καὶ ἐξαπατᾷ·—ἄλλο γὰρ λέγει·—διὸ μαθόντι ἡδύ, ἐπεὶ εἰ μὴ ὑπολαμβάνει Θρᾷκα εἶναι, οὐ δόξει ἀστεῖον εἶναι. Nicon as Θρᾴκιος χελιδών pronounced θράκιζε as θράττειτσε. The further example given by Aristotle — καὶ τὸ ΒΟΤΛΕΙΑΤΤΟΝ-ΠΕΡΣΑΙ apparently concerns Nicon also, whose accents and vocabulary may have been in keeping with his utterance of consonants and vowels; but without a commentary it is impossible to make sure what Nicon meant, when the uninitiate thought that he said βούλει αὐτὸν πέρσαι. But these words are at any rate the Thracian's equivalent for something quite different—such as βουλὴ αὐτὸν πέρυσι.

The scholiasts rarely talk of παραγραμματισμός, but at Eq 59 and 79 the annotator does employ the expression. Cp. ven at Pa 867 : V 856.

In most cases the ἐξαλλαγή could not be made visible in the ancient script; a reader had to see the pun for himself:—

R 85 ποῖ γῆς ὁ τλήμων; ἐς μακάρων εὐωχίαν.
Pl 817 ἀποψώμεσθα δ' οὐ λίθοις ἔτι
ἀλλὰ σκοροδίοις ὑπὸ τρυφῆς ἑκάστοτε.
N 23 ὅτ' ἐπριάμην τὸν κοππατίαν. οἴμοι τάλας,
εἰθ' ἐξεκόπην πρότερον τὸν ὀφθαλμὸν λίθῳ.
N 709 ἐκ τοῦ σκίμποδος
δάκνουσί μ' ἐξέρποντες οἱ κορίνθιοι.
N 728 εὑρητέος γὰρ νοῦς ἀποστερητικὸς
κἀπαιόλημ'. οἴμοι τίς ἂν δῆτ' ἐπιβάλοι
ἐξ ἀρνακίδων γνώμην ἀποστερητρίδα;
Av 873 οὐκέτι Κολαινὶς ἀλλ' ἀκαλανθὶς Ἄρτεμις.
καὶ φρυγίλῳ Σαβαζίῳ.
Av 1154 ὄρνιθες ἦσαν τέκτονες
σοφώτατοι πελεκᾶντες οἳ τοῖς ῥύγχεσιν
ἀπεπελέκησαν τὰς πύλας.
Eq 79 τὼ χεῖρ' ἐν αἰτωλοῖς, ὁ νοῦς δ' ἐν κλωπιδῶν.
L 299 κἄστιν γε λήμνιον τὸ πῦρ
τοῦτο πάσῃ μηχανῇ.

In each of the cases in this last group Aristotle held that the word was ἐξηλλαγμένον. Though no articulate sound was altered, it expressed something different from, additional to, that ordinarily expressed by it. The speaker might be said τοῦ ὀνομαζομένου τὸ μὲν καταλείπειν, τὸ δὲ ποιεῖν in μακάρων, σκοροδίοις, ἐξεκόπην, κορίνθιοι, etc. He said no doubt still Μ·Α·Κ·Α·Ρ·Ω·Ν, Σ·Κ·Ο·Ρ·Ο·Δ·Ι·Ο·Ι·Σ, etc., nevertheless contrived γέλωτος χάριν to suggest φωνῇ, τοῖς ὁμογενέσι, more than the letters naturally said.

Some of the ways in which scholiasts handle this species of LAUGHTER have been pointed out already (supra pp. 244 ff). For the most part they do annotate it by παίζει and the like. No doubt some of them thought at times of the FIGURE παρονομασία[41] rather than of the TROPE ὀνοματοποιΐα κατὰ παρονομασίαν; yet the term σχῆμα is never applied to it in the ravennas, nor have I observed it in the venetus. Moreover, they never employ the phrase παρ' ὑπόνοιαν (παρὰ προσδοκίαν) in reference to instances like μακάρων and κορίνθιοι, although occasionally what they do say[42] suggests that they saw, as Aristotle saw,[43] the παράδοξον and the ἀπάτη present in ἐξαλλαγή.

ζ. κατὰ σχῆμα λέξεως.[44]

This takes all LAUGHTER which lies in representing as congruity plenary

[41] Alexand. περὶ σχημ. W 8 477=Sp 3 36.

[42] Av 1108 δέον εἰπεῖν κτέ: Pa 756 δέον εἰπεῖν ἐλιχμῶντο ἐλιχνῶντο εἶπεν κτέ.

[43] περὶ ῥητ. 3 11=1412 a 26.

[44] Arist. περὶ σοφ. ἐλέγχ. 4=166 b 10 οἱ δὲ (sc. τρόποι τοῦ ἐλέγχειν οἱ) παρὰ τὸ σχῆμα τῆς λέξεως συμβαίνουσιν ὅταν τὸ μὴ ταὐτὸ ὡσαύτως ἑρμηνεύηται, οἷον τὸ ἄρρεν θῆλυ ἢ τὸ θῆλυ ἄρρεν ἢ τὸ μεταξὺ θάτερον τούτων, ἢ πάλιν τὸ ποιὸν ποσὸν ἢ τὸ ποσὸν ποιόν, ἢ τὸ ποιοῦν πάσχον ἢ τὸ διακείμενον ποιεῖν, καὶ τἄλλα δ', ὡς διῄρηται πρότερον. ἔστι γὰρ τὸ μὴ τῶν ποιεῖν ὂν ὡς τῶν ποιεῖν τι τῇ λέξει σημαίνειν· οἷον τὸ ὑγιαίνειν ὁμοίως τῷ σχήματι τῆς λέξεως λέγεται τῷ

and essential that which is merely an empty and accidental congruity in grammatical form in respect of inflexions (accidence) or of constructions (syntax). If its motive be ignored, then in all such cases a speaker must be said either *βαρβαρίζειν* or *σολοικίζειν*.[45]

It may well be that not a few jests of this stamp are missed now by reason of certain inevitable disabilities in the hearer. On the one hand, nobody can have an Athenian's instinctive certainty respecting what may or may not be said seriously in Attic. Worse than this, everybody's conception of what was possible in live Greek at some particular moment is necessarily vicious, seeing that the Greek that everybody knows is "a mixty-maxty queer hotch-potch" of diverse ingredients real and unreal. The real ingredients are idioms grown naturally somewhere at some time within the centuries when Greek was alive; the unreal are either downright shams superinduced by IMITATORS upon the patois of their own generation, or are alien modes of expression, Hebrew, Latin, Egyptian, Mixo-barbarian, that crept into the patois itself, when Greek did duty as lingua franca for the eastern side of the empire. Even the real ingredients make medley enough, seeing that it is impossible for any brain to order them properly according to locality and date. As for the unreal, they are constantly mistaken for real, so that even sane interpreters sometimes conceive that they can confirm their manner of taking a passage in some author of the classical age by adducing parallels from laborious, bungling mimics of classical models to whom classical Greek was even more of a dead language than it is to themselves.

On the other hand, it is hopeless for any one at the present time to try and realise how the ordinary Greek regarded matters concerned with what would now be called syntax and accidence in days when as yet no system of grammar existed, and men had to puzzle out as they best could such apparent inconsistencies as those, for example, which provide LAUGHTER *ἐκ τῶν πραγμάτων* in certain passages of the Clouds (658–691 : 847–853).[46]

However, to let this be as it may, it is at any rate certain that just as crafty pleaders saw that they could bamboozle on occasion a jury composed of Strepsiadae and Philocleons by arguments based upon *ὁμοιοσχημοσύνη* or such congruity in outward form as does not necessarily correspond to any actual and essential congruity, so the comic poets were not slow to understand how securely they might count upon LAUGHTER if they made their puppets play with *ὁμοιοσχημοσύνη* of the more obvious kinds.

In respect of accidence there does not seem to be much room for the provoking of LAUGHTER in this fashion, at all events *ἐκ τῆς λέξεως*. The manner of doing so can be inferred from the Clouds. Words like *ἡ κάρδοπος* are changed into *ἡ καρδόπη*, and I dare say on occasion somebody may have

---

τέμνειν ἢ οἰκοδομεῖν· καίτοι τὸ μὲν ποιόν τι καὶ διακείμενόν πως δηλοῖ, τὸ δὲ ποιεῖν τι. τὸν αὐτὸν δὲ τρόπον καὶ ἐπὶ τῶν ἄλλων. Cp. ib. 6=168 a 24 ff : 8=170 a 14 ff : 22=178 a 4 ff : cp. n. 45.

[45] ib. 3=165 b 14 and 20–22 : 14=173 b 17 ff : 32=182 a 7 ff.

[46] There appears to be no satisfying account of what Protagoras intended by his classification of *ὀνόματα* into *ἄρρενα καὶ θήλεα καὶ σκεύη* (Arist. *περὶ ῥητ.* 3 5=1407 b 7). From another passage in Arist. (*περὶ σοφ. ἐλέγχ.* 14=173 b 19) it is evident that Protagoras held that Homer solecised in saying *μῆνιν οὐλομένην*, whereas he ought to have said *μῆνιν οὐλόμενον*.

said ὁ κάρδοπος, just as on occasion ἡ γραμματεύς[47] crops up. Or again an effeminate man, a Cleonymus, an Amynias, a Timocles, or a Lysicles is disparaged by a twist in his name—ἡ Κλεωνύμη, ἡ Ἀμυνία, ἡ Τιμόκλεια, ἡ Λύσιλλα. But the form arising from βαρβαρισμός may often not be discernible offhand by a modern ignoramus. It might therefore be worth while to explore the paltry residue of Attic comedy to see if much of the laughter so arising has not been missed.

But if this is the case with βαρβαρισμός, there can be no doubt that to a far greater extent it is the case with comic σολοικισμός.

Perhaps Aristotle thought that in the περὶ σοφ. ἐλέγχ. his purpose would be served best if he selected as absurd examples[48] as he could of λόγοι ἐρωτικοὶ (σοφίσματα) based upon ὁμοιοσχημοσύνη and imposing σολοικισμός, but at all events those which he does furnish are well fitted for showing how easily a comic πρόσωπον may make LAUGHTER by choosing to think that something said by another πρόσωπον either invites or obliges him to solecise, to offend against idiom. Some such readjustment of the point of view is necessary before Aristotle's teaching concerning σχῆμα λέξεως as an element in σοφίσματα can be reconciled with his teaching respecting it as a device for producing γέλως in comedy. Nevertheless, even after the point of view is thus changed, it is still far from easy to produce examples of soloecism so arising numerous enough to justify the importance which Aristotle assigns to σχῆμα λέξεως in the armoury of the comic spirit. The explanation of this is most probably that which I have already suggested—Thracian incompetence to discern any but the most flagrant cases of solecism. It may be remembered that the like difficulty made itself felt in regard to συνωνυμία, which to Thracians is of course no less disconcerting.

Fortunately Greek comedy, with its opulence of LAUGHTER, can still delight even when some of its merriment is obliterated by time or eliminated, as sometimes happens with σολοικισμός, by editors or annotators. The last editor[49] of the Thesmophoriazusae has taken part of it away from a passage at the play's beginning too long to cite here (115–20), and some annotators would gut another[50] of all comicality in ll. 26 ff :—

ὁρᾷς τὸ θύριον τοῦτο; νὴ τὸν Ἡρακλέα
οἶμαί γε. σίγα νυν. σιωπῶ τὸ θύριον.
ἄκουε. ἀκούω καὶ σιωπῶ τὸ θύριον—

as some would do also at Av 846 :—

κήρυκα δὲ πέμψον τὸν μὲν ἐς θεοὺς ἄνω,
ἕτερον δ' ἄνωθεν αὖ παρ' ἀνθρώπους κάτω,
κἀκεῖθεν αὖθις παρ' ἐμέ. σὺ δέ γ' αὐτοῦ μένων
οἴμωζε παρ' ἐμέ.

---

[47] T 432. Cp. Ion's οἱ Χελιδόνες in the Omphale, a satyric play, sch. Av 1680.

[48] e.g. φῆς εἶναί τι λίθον; ἔστιν ἄρα τι λίθον : ἆρ' ἐπίστασαι τοῦτο;—τοῦτο δ' ἔστι λίθος—ἐπίστασαι ἄρα λίθος : ἆρα ὃ ὁρᾷ τις, τοῦτο ὁρᾷς; ὁρᾷ δὲ τὸν κίονα, ὥστε ὁρᾷ ὁ κίων.

[49] J. van Leeuwen would omit l. 12.

[50] Declaring that σιωπᾶν is substituted for σιγᾶν 'quia in affinis responso requiritur verbum transitivum."

But being a Thracian I had better not commit myself further to marking comic sins against Attic idiom till I can do so with more deliberation. How jeopardous a business it is may be made clear by a modern instance :—

A. What an ass art thou! I understand thee not.
B. What a block art thou that thou canst not! My staff understands me.
A. What thou say'st?
B. Aye, and what I do, too: look thee, I'll but lean, and my staff understands me.
A. It stands under thee, indeed.
B. Why, stands under and understands is all one.

And all one it may be in comedy and to an alien with the alien's working knowledge of English.

II

ὁ ἀπὸ τῶν πραγμάτων γέλως

Here Aristotle's inquiry into the LAUGHTER of comedy takes so wide a range and goes so deep that it would be preposterous to consider it within the limits of a note. Moreover, although any attempt, however lame and blind, to get at Aristotle's point of view could not be other than informing, it would for that very reason be out of place in a treatise upon scholia, which for their bulk are the least informing things in the world. I will therefore, for the present at least, leave the core of the teaching alone, and merely give its surface an occasional pat, as a scholiast might.

What he meant by τὰ πράγματα Aristotle himself is always ready to betray—περὶ ἑρμ. init. = 16 a 3 ἔστι μὲν οὖν τὰ ἐν τῇ φωνῇ τῶν ἐν τῇ ψυχῇ παθημάτων σύμβολα, καὶ τὰ γραφόμενα τῶν ἐν τῇ φωνῇ. καὶ ὥσπερ οὐδὲ γράμματα πᾶσι τὰ αὐτά, οὐδὲ φωναὶ αἱ αὐταί· ὧν μέντοι ταῦτα σημεῖα πρώτως, ταὐτὰ πᾶσι παθήματα τῆς ψυχῆς, καὶ ὧν ταῦτα ὁμοιώματα, πράγματα ἤδη ταὐτά. κτέ: περὶ σοφ. ἐλέγχ. 1 = 165 a 6 ἐπεὶ γὰρ οὐκ ἔστιν αὐτὰ τὰ πράγματα διαλέγεσθαι φέροντας, ἀλλὰ τοῖς ὀνόμασιν ἀντὶ τῶν πραγμάτων χρώμεθα συμβόλοις, τὸ συμβαῖνον ἐπὶ τῶν ὀνομάτων καὶ ἐπὶ τῶν πραγμάτων ἡγούμεθα συμβαίνειν, καθάπερ ἐπὶ τῶν ψήφων τοῖς λογιζομένοις. τὸ δ' οὐκ ἔστιν ὅμοιον. τὰ μὲν γὰρ ὀνόματα πεπέρανται καὶ τὸ τῶν λόγων πλῆθος, τὰ δὲ πράγματα τὸν ἀριθμὸν ἄπειρά ἐστιν· ἀναγκαῖον οὖν πλείω τὸν αὐτὸν λόγον καὶ τοὔνομα τὸ ἓν σημαίνειν: περὶ ῥητ. 3 2 = 1405 b 9 οὐ γὰρ ὡς ἔφη Βρύσων οὐθένα αἰσχρολογεῖν εἴπερ τὸ αὐτὸ σημαίνει τόδε ἀντὶ τοῦ τόδε εἰπεῖν· τοῦτο γάρ ἐστι ψεῦδος· ἔστι γὰρ ἄλλο ἄλλου κυριώτερον καὶ ὁμοιωμένον μᾶλλον καὶ οἰκειότερον τῷ ποιεῖν τὸ πρᾶγμα πρὸ ὀμμάτων· ἔτι οὐχ ὁμοίως ἔχον σημαίνει τόδε καὶ τόδε, ὥστε καὶ οὕτως ἄλλο ἄλλου κάλλιον καὶ αἴσχιον θετέον· ἄμφω μὲν γὰρ τὸ καλὸν καὶ τὸ αἰσχρὸν σημαίνουσιν, ἀλλ' οὐχ ᾗ καλὸν ἢ οὐχ ᾗ αἰσχρόν· ἢ ταῦτα μέν, ἀλλὰ μᾶλλον καὶ ἧττον κτέ.

I should not wonder if Aristotle made the distinction between ὁ ἐκ τῆς λέξεως γέλως and ὁ ἐκ τῶν πραγμάτων γέλως far less absolute than his epitomator lets out. The distinction is substantial in so far as in the one case ἡ λέξις is the predominating factor, in the other τὰ πράγματα; but laughter ἐκ τῆς λέξεως is inconceivable apart from τὰ πράγματα, and on the other hand a very considerable part of ὁ ἐκ τῶν πραγμάτων γέλως is rendered possible only by the good offices of ἡ λέξις.

There is nothing in scholiasts at all corresponding to Aristotle's view of laughter ἐκ τῶν πραγμάτων. Their intelligence of it is of a piece with that of $(\dot{\epsilon} - x) + y$—ἐκ δὲ τῶν πραγμάτων κατὰ τρόπους δύο. πρῶτον κατὰ ἀπάτην, ὡς Στρεψιάδης πεισθεὶς ἀληθεῖς εἶναι τοὺς περὶ ψύλλης λόγους· δεύτερον κατὰ ὁμοίωσιν· ἡ δὲ ὁμοίωσις εἰς δύο τέμνεται, ἢ εἰς τὸ βέλτιον ὡς ὁ Ξανθίας εἰς Ἡρακλῆν, ἢ εἰς τὸ χεῖρον, ὡς ὁ Διόνυσος εἰς Ξανθίαν. They could perhaps not have understood any one who held that metaphor or epithet or irony had to do with LAUGHTER ἐκ τῶν πραγμάτων any more than they could have caught his meaning, if he had explained that the source of the LAUGHTER in παρὰ προσδοκίαν or in ἀδιανόητον was to be looked for in τὰ πράγματα. They see the fun when Socrates is swung from the ceiling like broken meat in a basket; when a whale mistakes a battered hag for Andromeda; when the imperfections of the Athenian democracy are transferred to Olympus; even when Strepsiades does his best to outrumble the thunder. They laugh if the affine of Euripides betrays his sex by overacting the part of a woman; if Dionysus suffers for too successful impersonation: if Strepsiades is the docile dupe of imposture. Such ὁμοίωσις or such ἀπάτη impresses them as ludicrous, but it is not so easy for them to realise, if indeed they ever realise at all, that metaphor, epithet, or other kind of expression may as a mode of thought involve ludicrous ὁμοίωσις ἐπὶ τὸ βέλτιον ἢ ἐπὶ τὸ χεῖρον or ludicrous ἀπάτη every whit as substantial as any that they see acted on the stage. I should be surprised if Aristotle and they are here of the same mind at all. Certainly neither their ὁμοίωσις nor their ἀπάτη is the sort that Aristotle had mainly in view, but insinuation of similitude and ambushed illusion such as they could not see for their thicket of TROPES and FIGURES.

Nor are they in different case in respect to LAUGHTER provoked by illogicality,[51] whether downright unreason or only inconsequence. What nobody can help seeing they remark upon;[52] but if the LAUGHTER be of a sort to be caught only by a mind awake and brisk, they let it alone.

Of παρὰ προσδοκίαν, on the contrary, scholiasts have plenty to say, and their notes upon it indicate very considerable divergence of opinion as to

---

[51] Περὶ ἑρμ. passim e.g. 13=22 a 14 ff. τῶν μετὰ τὰ φυσ. δ̄ 12=1019 b 23: μ̄ 9 =1085 a 14: and esp. περὶ ῥητ. β̄ 19= 1392 a 8 ff.

[52] (*a*) Av. 1005 ⟨τίνα ὁ κύκλος γένηταί σοι τετράγωνος⟩: **παίζει· ἀδύνατον γὰρ** τὸν κύκλον γενέσθαι τετράγωνον: 1142 (transcpt.) ταῦτα δὲ **ὡς ἐν κωμῳδίᾳ** ἐσχημάτισται: 1523 . . . **παίζει** δὲ εἰς τὸν νομιζόμενον τετειχίσθαι ἀέρα κτέ: Ac 47 . . . **πέπαικται κωμικῶς** ταῦτα κτέ: and, without any suggestion of the ludicrous, N 152 **ἀδύνατον ἀδυνάτῳ** ἐπήγαγεν κτέ. (*b*) Av 1653 . . . καὶ νῦν οὖν φησιν εἰ μὴ σὺ νόθος ἦς, οὐκ ἂν ἦν Ἀθηνᾶ ἐπίκληρος· ⟨**παίζει** δέ ven⟩· τοὐναντίον γάρ, υἱῶν ὄντων γνησίων, οὐκ ἂν εἴη θυγάτηρ ἐπίκληρος κτέ: 1503 . . . **ἔπαιξε** δέ, ὡς γὰρ ἐκείνου εἰρηκότος ὅτι ξυννεφεῖ τὰς νεφέλας, καὶ οὐκ ὄψεταί σε, φησὶν "ἐκκεκαλύψομαι." **ἢ ὡς ἐν κωμῳδίᾳ** ὡς καλόν τι ἀκούσας τὸ οἴμωξε, ἀποκαλύπτεται κτέ.

what exactly it was. Even the terminology varies somewhat.[53] So far as the ravennas is concerned the designation *παρὰ προσδοκίαν* is comparatively uncommon, occurring at all only in three commentators (Pa L Ac) and in these concomitantly with *παρ' ὑπόνοιαν*. In three plays also (R Pa V) beside *παρ' ὑπόνοιαν* the form *παρὰ τὴν ὑπόνοιαν* is found; and this no doubt is the earlier and more correct form. The article brings out the precise signification, namely, "at odds with the (hearer's) mind," and serves as a plain signal not to take *παρὰ (τὴν) ὑπόνοιαν* for an exact equivalent of *παρὰ προσδοκίαν*. He who would *παρὰ τὴν ὑπόνοιάν τι λέγειν* projects a cheat with laughter,[54] whereas he who has said something unexpected (*ὁ παρὰ προσδοκίαν τι εἰπών*) may have had this motive, but he is just as likely to have designed an effective retort, an engaging compliment, a display of wit, and so on. Indeed, illusion need play no part at all in *παρὰ προσδοκίαν*. The novelty, the surprise, is merely a relish, and not the dish itself.[55] It is therefore worthy of note that both the commentators who use *παρὰ προσδοκίαν* at all often, have a strong rhetorical bias and frequently stray from the familiar path of *γραμματική*. They probably held that this form of LAUGHTER was based upon a *σχῆμα*—*παρὰ προσ-*

[53]

	παρὰ τὴν ὑπόνοιαν	*παρ' ὑπόνοιαν*	*παρὰ προσδοκίαν*	
Pl	...	8	...	Pl
N	...	4	...	N
R	3	1	...	R
Av	...	3	...	Av
eq	...	1	...	eq
Pa	(1)[a]	6	3	Pa
L	...	4	1	L
Ac	...	3	6	Ac
v	(2)[b]	1	...	V
T	...	...	...	T
Ec	...	2	...	Ec
	6	33	10	

[a] A very doubtful case; the MSS. give *πρὸς τὴν ὑπόν.*

[b] The ven gives more cases, e.g. 449: 924: 1136.

The instances here tabulated will be found at Pl 180: 277 bis: 287: 805: 839: 972: 1096: N 179 bis: 562: 1261: R 308: 548: 992: 1466: Av 38: 395: 877: eq 167: Pa (117): 249: 368: 402: 425: 526: 822: 95: 363: 899: L 114: 938: 1057: 1072: 702: Ac 18: 756: 1173: 119: 255: 615: 684: 733: 975: v 1134: 1365: 230 Ec 798: 1133. Of course *παρὰ προσδοκίαν* in R *ὑπόθ.* vol. i. p. 281 is on a different footing.

[54] Hence the phrase is not likely to occur in commentators on tragedy. The only instance I know is at Aesch. Cho 94, which arises merely from the ignorance of the annotator.

[55] The two things, however, seem to have been often confounded—Quint. 6 3 84—"superest genus *decipiendi opinionem aut* DICTA *aliter intelligendi*, quae sunt in omni hac materia vel venustissima. *Inopinatum* et a lacessente poni solet, quale est quod refert Cicero, 'Quid huic abest, nisi res et virtus?' aut illud Afri, 'Homo in agendis causis optime vestitus,' et *in occurrendo*, ut Cicero, audita falsa Vatinii morte, cum obvium libertum ejus interrogasset, 'Rectene omnia?' dicenti 'Recte'; 'Mortuus est?' inquit." These kinds are not annotated by scholiasts as *παρὰ (τὴν) ὑπόνοιαν*, or even as *παρὰ προσδοκίαν*. At Pl 180 the *ἐμπέσοι γέ σοι* is in the MSS. assigned like the words preceding to Carion: and at Av 395 (rav) the annotator reads expressly *νῷν*, and in my text I have misrepresented him by omitting his *διά—λέγει δὲ παρ' ὑπόνοιαν* (i.e. *νῷν*) *διὰ τὰς χύτρας*. The one certain exception is L 938 "in occurrendo"—*βούλει μυρίσω σε;: μὰ τὸν Ἀπόλλω μὴ 'μέ γε.* Where there is the note— . . . *παρ' ὑπόνοιαν δὲ ἀπήντησεν.* Elsewhere this is correctly annotated by *γελοίου χάριν*, e.g. Pl 1035: R 1012: Av 90: Ac 176: or by *ἔπαιξεν* Av 959: or *ἐπίτηδες* R 295: or the like.

δοκίαν.[56] Indeed one of them says so;[57] and the other betrays his attitude by the old trick of annotating, not τὸ παρὰ προσδοκίαν εἰρημένον, but the something already said against which that clashes; or as he might have expressed himself, the something that the speaker said in order to give an opening for the FIGURE ἀνθυπαλλαγή[58]—Pa 425 οἴμ' ὡς ἐλεήμων εἴμ' ἀεὶ τῶν χρυσίδων:—δέον εἰπεῖν ἥττων, φησὶν ἐλεήμων.[59] Moreover, once at least he comes very near to confounding, if he does not actually confound, comic παρ' ὑπόνοιαν with the rhetorical device of selecting the word least expected—Pa 526

οἷον δὲ πνεῖς, ὡς ἡδὺ κατὰ τῆς καρδίας,
γλυκύτατον ὥσπερ ἀστρατείας καὶ μύρου.

ἀστρατείας:—ἀντὶ τοῦ εἰρήνης . . . θέλων δὲ εἰπεῖν εὐωδίας ἢ ἄλλου τοιούτου, τοῦτο παρ' ὑπόνοιαν εἶπεν.[60]

The commentator to the Thesmophoriazusae uses neither παρ' ὑπόνοιαν nor παρὰ προσδοκίαν, but contents himself with the phrase δέον εἰπεῖν ᾱ εἶπεν β̄.[61]

What all this has to do with Aristotle, I cannot tell. Under the head of ὁ ἐκ τοῦ παρὰ προσδοκίαν γέλως he can hardly have done other than include what scholia term παρ' ὑπόνοιαν,[62] but whether he comprised therein more than this, is at present undiscoverable.[63]

---

[56] Tib. περὶ σχημ. W 8 544=Sp 3 66 indicates clearly enough that the proper σχῆμα of this name was not identical with παρ' ὑπόνοιαν at all, his example being Dem. 7 35. The Pa commentator *may* use παρ' ὑπόνοιαν so at 402. Demetr. περὶ ἑρμ. 152 correctly enough speaks of ἡ παρὰ προσδοκίαν χάρις. His instances are N 179 and Hom. ι 369—Οὖτιν ἐγὼ πύματον ἕδομαι μετὰ οἷς ἑτάροισιν, | τοὺς δ' ἄλλους πρόσθεν· τὸ δέ τοι—ξεινήϊον ἔσται: of which he says—οὐ γὰρ προσεδόκα τοιοῦτο "ξένιον" οὔτε Ὀδυσσεὺς οὔτε ὁ ἀναγινώσκων. But some scholiasts are not so precise in their nomenclature.

[57] Ac 255 γαλᾶς:— . . . τοῦτο δὲ τὸ σχῆμα καλεῖται παρὰ προσδοκίαν· ἔδει γὰρ φάναι ἐκποιήσεται "παῖδας." Later, τὸ σχῆμα παρ' ὑπόνοιαν is of course found, e.g. sch. Ald Pl 17: 27=Dübn. p. 326 a 17: 326 b 22.

[58] See supra p. 311 n. 4, and add sch. Ald Pl 277=Dübn. p. 340 a 31.

[59] So 235 (ὥσπερ θυείας φθέγμα πολεμιστηρίας:—. . . τὸ δὲ θυείας ἀντὶ τοῦ σάλπιγγος: 902 ἀντὶ τοῦ εἰπεῖν σώματα ἅρματα εἶπεν. Cp. sch. V 440.

[60] Cp. the instance at l. 95. The intention of παρ' ὑπόνοιαν at 402 depends somewhat upon the question whether there is a new speaker or not, but in any case there is no comic παρ' ὑπόνοιαν, though there may be rhetorical παρὰ προσδοκίαν.

[61] 254: 509: 910: and combined with χάριν γέλωτος 1025. This sort of phrase is common in all the annotators [(1) δέον εἰπεῖν ᾱ εἶπεν β̄: (2) ἀντὶ τοῦ εἰπεῖν ᾱ εἶπεν β̄: (3) ἀντὶ τοῦ ᾱ εἶπεν β̄: (4) δέον ᾱ εἶπεν β̄: (5) δέον εἰπεῖν β̄. (4) is confined to the L commentator] either alone or combined with παρ' ὑπόνοιαν or παίζει, etc., or with both. Occasionally the note takes this sort of form—N 37 δήμαρχος:—παίζει ὡς εἰ ἔλεγεν ἢ κόρις ἢ ψύλλα: R 855: and combined with παρ' ὑπόν. or παρὰ προσδ. Pa 95: 368. Now and again a phrase with γέλως, a γελοίως, or a παίζει suffices—L 1071: 1202: V 1189.

[62] Incidentally, indeed quite by accident, he gives the best account of it, comparing it in its manner of producing pleasure with ἐξαλλαγή (τὰ παραπεποιημένα) and with τὰ παρὰ γράμμα σκώμματα (see supra n. 40) —περὶ ῥητ. 3 11=1412 a 27 ff ἀλλ' ὥσπερ οἱ ἐν τοῖς γελοίοις τὰ παραπεποιημένα (ὅπερ δύναται καὶ τὰ παρὰ γράμμα σκώμματα· ἐξαπατᾷ γάρ·) καὶ ἐν τοῖς μέτροις· οὐ γὰρ ὥσπερ ὁ ἀκούων ὑπέλαβεν· "ἔστειχε δ' ἔχων ὑπὸ ποσσὶ χίμεθλα·" ὁ δ' ᾤετο πέδιλα ἐρεῖν.

[63] The passage in the Rhetoric immediately preceding that quoted in the last note might be forced into furnishing evidence for a most comprehensive view of ὁ ἐκ τοῦ παρὰ προσδοκίαν γέλως, but I do not think this would be fair.

The three elements of the ludicrous next named anybody at any time must consider to have their source in *τὰ πράγματα*. If scholiasts do not annotate them very frequently,[64] the reason perhaps is that, being fashioned by nature like *πρόσωπα* in comedy with a bias to the wrong side, they took them as a matter of course.

It has sometimes occurred to me that the commentator on the Birds excels his companions in his appreciation of LAUGHTER, as he excels them in everything else, and notes like the following accord well with Aristotle's eighth division—"When in cases in which you have a choice you discard the best and take inferior sorts," Av 1537 ff :—

---

[64] (*a*) *ἐκ τοῦ κατασκευάζειν τ. π. εἰς τὸ μ.*—Pa 378 *γέλωτος χάριν τοῦτο ἵνα δείξῃ καὶ τοὺς θεοὺς ἡττωμένους ὑπὸ λήμματος* : L *ὑποθ.* p. 148 *αὐτῶν τινες αὐτομολοῦσαι μάλα γελοίως δι' ἀκρασίαν ὡς τοὺς ἄνδρας κτέ* : 201 *ὡς μεγάλης οὔσης τῆς κύλικος παίζει* : 466 *ἔπαιξε διὰ τὸ φίλοινον ὅτι πίνουσαι παροινοῦσιν* : (*b*) *ἐκ τ. χρ. φορτικῇ ὀρχήσει.*—V *ὑπόθ.* II. p. 388 *ὁ δὲ γέρων πρὸς αὐλὸν καὶ ὄρχησιν τρέπεται καὶ γελωτοποιεῖ τὸ δρᾶμα* : (*c*) *ὅταν τις . . . φαυλότητα λαμβάνῃ.*—N 146 *γελοίου χάριν παρειλήφει τοῦτο· διὰ τοῦτο οὐδὲ ἄλλου ἐμνήσθη μέρους τοῦ σώματος ἢ τοῦ ἐν ἑκατέρῳ γελοίου κτέ* : Av 553 *ὦ Κεβριόνα καὶ Ἁρπυιῶν ὡς σμερδαλέον τὸ πόλισμα* :—*ἔπαιξεν, ὡσεὶ ἔλεγεν ὦ θεοί, ὡ. σμ. τὸ π.* : Pa 201 *καὶ ταῦτα γελοίου χάριν· μέγας γὰρ δὴ πλοῦτος εἰ ἐν σκευαρίοις ἐστὶ τοῖς θεοῖς ἡ περιουσία* : 695 *γελοίως ταῦτα· ὡς γὰρ περὶ σπουδαίων τὴν ἔμφασιν ποιούμενος ἐπήνεγκεν ὅτι περὶ Σοφοκλέους ἐπύθετό μου* : L 690 *ἵνα μήποτε φάγῃ σκόροδα μηδὲ κυάμους μέλανας* :—*ἵνα μὴ εἰς ὥρας ἔλθῃ· παίζει δὲ ἀπὸ τῶν εὐτελῶν* : 1259 *πολὺς δ' ἀμᾶ καττῶν σκελῶν ἀφρὸς ἵετο* :—*ἔπαιξεν* : Ac 284 *γελοίου χάριν τῆς μὲν κεφαλῆς οὐ φροντίζει, τῆς δὲ χύτρας προνοεῖται* : T 1021 *ὡς ἐν κωμῳδίᾳ* (of the substitution of *ἔασον ὡς τὴν γυναῖκά μ' ἐλθεῖν* for *ἔασον, Ἀχοῖ, με σὺν φίλαις γόου πόθον λαβεῖν* in a passage from Euripides) : Ec 734 *ὡς ἐν κωμῳδίᾳ καὶ τὴν χύτραν ἔξω καλεῖ χάριν γέλωτος.* Much of the laughter scholiasts handle as TROPICAL, i.e. as examples of *σκῶμμα* (see supra p. 276 c) or of some species of *εἰρωνεία*, just as they might treat it in annotating Homer. Sometimes they mark the fun by a *παίζει* or *ἔπαιξεν* ; but more often they ignore the laughter and appreciate the TROPE as Phrynichus (BA 58 23) does in respect to R 18—*πλέον ἢ ἑνιαυτῷ πρεσβύτερος γίγνομαι* (sic) :—*ἀστεῖον· τὸ γὰρ ὑπὸ τῆς ἀηδίας οὕτω διατίθεσθαι ὡς καὶ τῶν ἑτῶν ὑφαιρεῖσθαι οὐδὲν ἀλλ' ἢ αὔξησίς ἐστιν.* The species *σαρκασμός* and *μυκτηρισμός* the ravennas at least (*σαρκασμός* the ven has at Av 1009) ignores but *χαριεντισμός* or a making merry, *χλευασμός* or a making fun, *διασυρμός* or a vilipending, and *ἀστεϊσμός* or the ready wit, springing from self-possession, a sense of proportion, and good-natured sagacity, whereby a man says exactly the right thing at the right moment, so that everybody who hears him is provoked that he did not think of it himself—are all noted. The commentators to the Pl and the Ac both use *χαριέντως* precisely according to the textbook definitions of *χαριεντισμός*.—Pl 20 : 23 : 251 : 700 : Ac 88 (*χαριεντιζόμενος*) : 140 : 146 : 321 : 1125. Cp. V 2 (*χαριεντιζόμενος*). The notion at least of mirth in which the hearers are sure to participate is apparent also at R 421 : Av 1487 : Pa 368 : 505. Of *ἀστεϊσμός* none of the annotators claims to be a good judge, but *ἀστείως* comes more or less pat at N 261 and V 1359 : *ἀστεΐζεσθαι* at N 800 : *ἀστειεύεται* at Pa 369 (cp. at T 80 *ἀστεϊζόμενοι*). For *χλευασμός* there are in all seven examples—Pl 292 : 566 : Av 930 : 1396 : Pa 198 : L 636 : T 441 : and there is no reason why every one of them should not be taken as giving with precision the annotator's conception of the form of *εἰρωνεία* as designated and expounded in the textbooks. In the last passage *χλευάζειν* is contrasted with *ἀπὸ σπουδῆς λέγειν*, just as at N 703 *χλευάζεσθαι* appears to mean "not to be in earnest." On R 228 is the comment that Dionysus *χλευάζει τοὺς βατράχους* when he says—*ἀλλ' ἐξόλοισθ' αὐτῷ κοάξ· οὐδὲν γάρ ἐστ' ἀλλ' ἢ κοάξ.* But it is wise not to expect too great accuracy from the ignorant and to remember that at Pl 796 *τὸν φόρτον* is actually translated by *τὴν χλεύην*, and *σκώπτειν* by *χλευάζειν* at Pa 744. Accordingly, though *διασιρμός* and *διασύρειν* are common in the scholia, I doubt if it be possible to make sure in any case that *διασυρμός* is used with technical precision for a species of irony. Rather, just like *σκῶμμα* (*σκώπτειν*) it should be taken as intended in most cases to mark comic *διαβολή*.

τίς ἐστιν ἡ Βασίλεια; καλλίστη κόρη,
ἥπερ ταμιεύει τὸν κεραυνὸν τοῦ Διὸς
καὶ τἄλλ' ἁπαξάπαντα, τὴν εὐβουλίαν,
τὴν εὐνομίαν, τὴν σωφροσύνην, τὰ νεώρια,
τὴν λοιδορίαν, τὸν κωλακρέτην, τὰ τριώβολα.

On the last line is the note:— . . . εἰς αὔξησιν δὲ τῆς κωμῳδίας τοῦτό φησι. Just afterwards, when Prometheus says—

ἀεί ποτ' ἀνθρώποις γὰρ εὔνους εἶμ' ἐγώ.

and Pisthetaerus bears him out—

μόνον θεῶν γὰρ διά σ' ἀπανθρακίζομεν.

the annotator says:— . . . ὡς ἐν κωμῳδίᾳ τοῦ εὐτελεστέρου ἐμνήσθη, ἐπὶ ἄλλων μέγιστα ἰσχύοντος τοῦ πυρός.

Lastly, there is the LAUGHTER arising from downright nonsense, "when the language is incoherent, though there be no lack of grammatical sequence":— Av 998 ff—

ταυτὶ δέ σοι τί ἔστι; κανόνες ἀέρος.
αὐτίκα γὰρ ἀήρ ἐστι τὴν ἰδέαν ὅλος
κατὰ πνιγέα μάλιστα. προσθεὶς οὖν ἐγὼ
τὸν κανόν', ἄνωθεν τουτονὶ τὸν καμπύλον
ἐνθεὶς διαβήτην—μανθάνεις; οὐ μανθάνω.
ὀρθῇ μετρήσω κανόνι προστιθείς, ἵνα
ὁ κύκλος γένηταί σοι τετράγωνος, κἀν μέσῳ
ἀγορά, φέρουσαι δ' ὧσιν εἰς αὐτὴν ὁδοὶ
ὀρθαὶ πρὸς αὐτὸ τὸ μέσον, ὥσπερ δ' ἀστέρος
αὐτοῦ κυκλοτεροῦς ὄντος ὀρθαὶ πανταχῇ
ἀκτῖνες ἀπολάμπωσιν.[65]

Aristotle must have intended—nor does the epitomator's account of his view exclude this—that the incoherence may amount to actual ἀνακολουθία—
Av 950

κλῆσον ὦ χρυσόθρονε τὰν τρομερὰν κρυεράν·
νιφόβολα πεδία πολύπορά τ' ἤλυθον ἀλαλάν.

Av 1396

τὸν ἁλάδρομον ἁλάμενος
ἄμ' ἀνέμων πνοαῖσι βαίην.

[65] On 1001 are the notes—(1) . . . τὰ δὲ ἐξῆς Σύμμαχος ἐπίτηδες ἀδιάνοητα· (2) . . . τὰ δὲ ἐξῆς ἀδιανόητα—and on 1003 διόλου ἀνοηταίνει. The annotator at N 229 ff does not mark the nonsense though he does mark after his manner the nonsense which Strepsiades afterwards makes of it at 236—ὁ δὲ ὡς ἄγροικος μὴ νοήσας τὸ εἰρημένον συνέχεεν τὴν φράσιν ὅθεν καὶ ἀσαφὲς ἐποίησε τὸ δηλούμενον. There are a few more notes upon ἀσυνάρτητον—R 1341 ἀπρόσπλοκα ταῦτα καὶ ἀσυνάρτητα σὺν τοῖς ἑξῆς πᾶσιν: Av 968 . . . τὸ δὲ ὅλον παίζει· . . . μιμεῖσθαι τὸ ἀσυνάρτητον τῶν χρησμῶν: upon nonsense of a slightly different kind there are these—V 1172 ἀπροσλόγως παίζει: Ec 126 ἀπρόσλογος ἡ εἰκασία. The fun at N 179 Demetr. (περὶ ἑρμ. 153) holds to be due as much to the ἀνακολουθία as to the παρὰ προσδοκίαν.

On the last of these passages there is the sensible comment :—*ἔνια τῇ συνθέσει ἀδιανόητα ποιοῦσιν (οἱ διθυραμβοποιοί), ταῦτα δὲ οὐδὲ ταῖς λέξεσι συνετά.*[66]

Under this head must also come, I suppose, Persian or Triballian, for whether meant for Greek or not, and however spelt at the first, it must sometimes have been meant for nonsense.[67]

But few points in the epitome remain that are pertinent to scholia.

Everywhere are adscripts introduced for the most part by *διαβάλλει, σκώπτει, διασύρει, κωμῳδεῖ,* making clear the self-evident :—Pl 338

λόγος ἦν νὴ τὸν Ἡρακλέα πολὺς
ἐπὶ τοῖσι κουρείοισι τῶν καθημένων

:—*διαβάλλει τοὺς Ἀθηναίους ὡς διημερεύοντας ἐπὶ τῶν κουρείων καὶ ἀργούς.*

or obscuring the meaning :—T 877

ποίαν δὲ χώραν εἰσεκέλσαμεν σκάφει ;
Αἴγυπτον. ὦ δύστηνος οἷ πεπλώκαμεν

:—*διαβάλλει τὴν Αἴγυπτον ὡς ἀλίμενον καὶ ὡς κίνδυνον ἐμποιοῦσαν ταῖς ναυσίν.*

This whole order of notes might be swept away and nobody be any the worse.[68]

The terminology henceforward corresponds with that in the Poetics as now extant, and has consequently been repeatedly explained. It ought to be noticed, however, that scholiasts like all the later Grecians never speak of the plot of a comedy as *μῦθος*, but invariably call it *ὑπόθεσις*.[69]

---

[66] At 950 is the note *ἐπίτηδες ἀδιανοήτως λέγει ὅπως κτέ* ; and on a similar case at 1377 it is said—*ἐπίτηδες ἀδιανοητεύεται θέλων διαβάλλειν τὰ Κινησίου ποιήματα ὡς ἀδιανόητα.*

[67] Sch. Ac 100 *παίζει* (sc. *ὁ Ψευδαρτάβας*) *τῇ Περσικῇ διαλέκτῳ χρώμενος.*

[68] It is a mere trick of note-making, as is ludicrously demonstrated by the circumstance that it encroaches even upon tragedy—sch. Eur. Or 742 *οὐκ ἐκεῖνος ἀλλ' ἐκείνη κεῖνον ἐνθάδ' ἤγαγεν* :—*διαβάλλει ὡς γυναικοκρατούμενον αὐτὸν καὶ ὡς οὐκ ἂν ἐληλυθότα, εἰ μὴ παραγέγονεν ἡ Ἑλένη* : ib. id. 18 : 371 : Hec 923 *διασυρτικῶς γυναικῶν τὸ καὶ μέσης νυκτὸς καλλωπίζεσθαι.* The worst of the scholiasts have also a trick of annotating what I dare say they would have called *ἦθος*, pointing out that this phrase or that is in keeping with the *ἦθος* of the *γεωργός* Strepsiades or Trygaeus, and the like ; but this does not need serious consideration under Aristotle's *ἦθος* in *κωμῳδίας ὕλη.*

[69] It is quite possible that many of them could not have explained why they called it by this name. Suidas metaphrases it by *περιοχή* and Hesychius by *περιπέτεια*, as does also Sextus Empiricus—*πρὸς γεωμ.* 3 = 697 22 = 310 *πολλαχῶς μὲν καὶ ἄλλως ὑπόθεσις προσαγορεύεται, τὰ νῦν δὲ ἀπαρκέσει τριχῶς λέγεσθαι, καθ' ἕνα μὲν τρόπον ἡ δραματικὴ περιπέτεια, καθὸ καὶ τραγικὴν καὶ κωμικὴν ὑπόθεσιν εἶναι λέγομεν καὶ Δικαιάρχου τινὰς ὑποθέσεις τῶν Εὐριπίδου καὶ Σοφοκλέους μύθων, οὐκ ἄλλο τι καλοῦντες ὑπόθεσιν ἢ τὴν τοῦ δράματος περιπέτειαν· καθ' ἕτερον δὲ σημαινόμενον ὑπόθεσις προσαγορεύεται ἐν ῥητορικῇ κτέ* : where *ἡ δραματικὴ περιπέτεια* seems to mean "the sum of all that takes place in the action" —a sense quite good enough for a Roman Greek of the second century A.D. This kind of uncertainty is perennial. At V 54 the ravennas metaphrases *τὸν λόγον* excellently by *τὴν ὑπόθεσιν τοῦ δράματος* (cp. sch. Pa 148), but at 64 according to the venetus the same commentator translates *λογίδιον γνώμην ἔχον* by *ὑπόθεσις ἔχουσα περιπέτειαν.* There cannot be much doubt that the word *ὑπόθεσις* from meaning merely "subject matter" acquired by degrees new intentions, such as in the case of comedy that of *imagined* or *supposed*

situations and circumstances—the subject of a play as created by the poet's invention. This enlargement of import is rendered probable by the way in which *ὑποτίθεσθαι* and *ὑποκεῖσθαι* are used by annotators—Av 950 *ἐν τῷ ἀέρι τὸ πλάσμα τῆς οἰκοδομῆς ὑποτίθεται*: N 1 *καθεύδων ὑποτίθεται*: Pa 523 *ὑποτίθεται αὐτὰς ὡς πόρνας*: T 80 *ὑπόκεινται ἐκκλησιάζουσαι*: Ec 105 *νὺξ ὑπόκειται ἔτι*. The Latin sophisters make the like distinction between *fabula* (*tragoediae*) and *argumentum* (*comoediae*). *ὑπόθεσις* always heads any account of the play introducing it in the MSS.—whether in verse and purporting to be by *Ἀριστοφάνης γραμματικός*, presumably Byzantinus, or in just less preposterous prose. The ease with which the ascription to Aristoph. Gram. might take place may be shown simply. These are the headings in the ravennas—*Ἀριστοφάνους ὑπόθεσις βατράχων*: *Ἀριστοφάνους γραμματικοῦ ὑπόθεσις ὀρνίθων*: *ὑπόθεσις σφηκῶν Ἀριστοφάνους γραμματικοῦ*. In none of the *ὑποθέσεις* is there anything of value except the paragraphs cited *κατὰ λέξιν* from some authoritative source giving the date of the play and the names of the poet's competitors.

ENGLISH INDEX

Note.—For technical terms see Greek Index.

Accent, artistic value of, 158 7 : 158 n. 4 : change from pitch to stress, 91 8 : as part of spelling, 85 22 ff : accents sometimes marked in the scholiasts' texts, 161 30 : Greek names for, 158 : accentuation of obsolete words, 76 26 : 77 4 : accentuation of dialectal words rarely remarked by scholiasts, 162 12

Actors, supposed tinkering of texts by, 57 33

Admiration, note of, 127 1

Adscripts, scholiastic types of amplifying, 342 16 : 347 ff

Alexandrian editors, colometry of, 87 9 : 89 : Alexandrian Library, 52 5 : Alexandrian text of the tragic poets, 52 22 : plays perhaps arranged chronologically in, 37 16 : 43 10

Alphabet, the old Attic, 69 13 : 69 n. 13

Ammonius, the Alexandrian grammaticus, 432 14 : 434

—— the compiler of *περὶ διαφόρων λέξεων*, 368 21 : 370 27 : 371 13

Anna Comnena, ancient authors quoted by, 23 n. 27

Annotation, unchanging elements in, 3 1 : admit of classification, 5 4 : origin of Greek, 5 6 : 6 7 : gradual deterioration in Greek conception of, 6 27 : defined and described by Dionysius Thrax, 12 14 : annotation by question and answer, 31 31

Antigonus, an unidentified grammaticus, 434 9

Antipater, an unidentified grammaticus, 434 7

Antiphon of Rhamnus, 240 22

Apion, *ὁ μόχθος*, 433 6

Apollodorus, the Athenian, 432 14 : 434

—— of Tarsus, 57 35 : 57 n. 1 : 433 2 : 434

Apollonius, *ὁ Χαίριδος*, 432 17 : 434

—— of Rhodes, a rhetorician, 29 2

—— *ὁ Μόλων*, 197 n. 26

—— *ὁ δύσκολος*, 433 9 : 434

Aristarchus, 64 17 : list of scholia giving his name, 423 ff : number of times mentioned in rav ven, 431 : 434

Aristophanes, familiar with *ἐξήγησις κ. τοὺς ποιητικοὺς τρόπους*, 187 15 : select plays of, 23 n. 27

—— of Byzantium, 62 20 : 66 5 : scholia giving his name, 420 : number of times mentioned in rav ven, 431 : 434

Aristotle, his division of the names for things into two classes, 184 13 : his view of language conditioned by previous school doctrine, 184 15 : 186 15 : his analysis of poetic diction in relation to *γραμματική*, 202 30 : his doctrine of the LAUGHTER of comedy, 435 ff : emended, 240 n. 75 : interpreted, 444 n. 40

Artemidorus, of Tarsus, 71 16 : 71 n. 21 : 433 2

Asclepiades, 67 n. 10 : 433 1 : 434

Asides, 111 27

Aspiration, almost entirely ignored by the scholiasts, 86 18 : 164 10

Athenaeus, mentioned once in the scholia, 433 11

Atticism, craze for, 77 9 : 78 4 : 80 38 : as protecting texts, 81 20 : as dependent upon *ἐτυμολογία*, 391 20 : stock Atticisms recommended by rhetoricians, 19 n. 14

Atticus, a transcriber of repute, 54 n. 8

Books, intentionally destroyed, 26 n. 29 : handwritten books, 47 1 : frequent errors in printed books, 3 n. 1

Booksellers employ careless copyists, 4 n. 2 : tricks of, 22 3

Breathings rarely mentioned by scholiasts, 86 18 : 164 10

Browne, Sir Thomas, 346 n 17

Browning, Robert, his extreme dependence upon the resources of printing, 177 30

Byzantine Greek, a feature of, 272 32

Callimachus, scholia containing his name, 418 : number of times mentioned in rav ven, 431 : 434
Callinus, a transcriber of repute, 54 n. 8
Callistratus, 67 9 : 67 n. 10 : 81 32 : scholia giving his name, 420 ff : number of times mentioned in rav ven, 431 : 434
Cephisodemus, an unidentified writer, 434 8
Chaeris, 70 21 : 432 15 : 434
Chaucer, corruption of metre in, 87 3
Choral odes, pre-Alexandrian mode of writing down, 87 23
Cicero, untrustworthy as an exponent of Greek *γραμματική* and *ῥητορική*, 5 n. 3
Colometrical notes rejected by ravennas, 88 7
Comedies, even successful comedies lost in ancient times, 53 n. 6
Commentaries, ordered commentaries embracing more plays than one implied in certain scholia, 26 21 : 37 ff
Composition = imitation of the elders, 30 20 : teaching of, 28 29
Conjectures by ancient scholars, 65 21
Construes, word for word, 339 9 : construing poets, 336 ff
Crates, scholia giving his name, 429 ff : number of times mentioned in rav ven, 431 : 434
Cratinus, select plays of, 23 n. 27 : 437 22
Critical marks, 63 n. 3

Definitions in scholia, 353 14 : see *ὁρισμός*
Demetrius *περὶ ἑρμηνείας*, his conception of language, 240 n. 76
—— surnamed Ixion, 65 29 : 243 22 : 432 15 : 434
Didymus, 67 n. 10 : 243 6 : character of his work, 432 4 : number of times mentioned in rav ven, 432 : 434
Diodorus, an unidentified grammaticus, 434 7
Dionysius Thrax, his definition of *γραμματική*, 12 14 : 13 12
—— *ὁ Ζώπυρος*, an unidentified commentator, 67 n. 10 : 434
—— an unidentified commentator on Aristophanes, 434 7 : do. on Euripides, 35 33 : 36 40
Dioscorides, conjectures by, 66 n. 8

Ellenbog, Ulrich von, 127 n. 4
Epaphroditus, 433 7
Eratosthenes, 65 9 : 66 3 : scholia giving his name, 418 : number of times mentioned in rav ven, 431 : 434
Ethic dative, Greek name for, 152 n. 1
Etymology as determining spelling, 76 28 : as bedevilling the sense of *τρόπος*, 190 : in *γλωσσῶν ἀπόδοσις*, 362 5 : see also *ἐτυμολογία*
Euphronius, 66 26 : scholia giving his name, 426 43 ff : number of times mentioned in rav ven, 432 : 434
Eupolis, select plays of, 23 n. 27
Euripides, corruptions in text of, 59 18 : Alexandrian text of, 59 14 : certain plays often reproduced, 60 11 : said to have been altered by actors, 57 35 : rhetorical trick of depreciating him, 408 10 : select plays of, 60 n. 9
Eustathius, confuses technical terms, 284 n. 5
Exclamation, point of, 127 4

Fielding's *Tom Jones*, corruptions in trade copies of, 3 n. 1
Forged plays, 65 5

Galen, as textual critic, 4 n. 2 : 48 20 : 49 1 : 55 1 : upon the mischievous effects of rhetoric, 18 17
Gregorius Corinth., *περὶ διαλέκτων*, 311 26

Heliodorus, 88 17 : 90 13 : 433 8
Hermogenes, uses *ἦθος* in several denotations, 144 23 : 145 44 : 195 n. 22 : 197 8 : upon *ἀμφιβολία*, 297 19 : upon *τὸ ὁμοτικὸν σχῆμα*, 325 10 : upon *τὸ κωμικῶς λέγειν*, 435 n. 2
Herodian, 76 21 : 78 15 : 81 9 : 83 15 : 433 10
Herodicus, 433 6
Hesiod, selections from, for school use, 23 n. 27
Homer, peculiar history of the text of, 49 29

Imitation of the ancients, 30 20 : 75 22 : 282 28 : 311 19 : 325 n. 41 : 358 : a doctrine accepted by Quintilian, 284 n. 6
Improvisation simulated by rhetors and grammatici, 33 7 : in scholia, 33 26
Interjections, scholia dealing with, 135
Irenaeus, see Pacatus
Isocrates, his use of *ἦθος*, 127 26 : in accord with Aristotle in his view of language, 185 nn. 4 and 5
Itacism, 77 6 : 77 36 : 78 33 : 303 5

Juba, 433 6

Language, Greek view of, 7 ff : delicacy and sensitiveness of idiom in, 75 4 : see Aristotle, Demetrius, Isocrates
Laughter. Aristotle on the laughter of comedy, 435 ff : often treated by scholiasts under TROPES and FIGURES, 435 5 ff : 440 2 : 452 n. 64
Lexica, a common source of scholia, 71 8 : 306 n. 23 : 359 15 : 359 n. 23 : 361 5 : 372 26 : 383 2 : 383 n. 9
Longinus, definition of *ὑπόκρισις* in, 128 25
Lycophron, scholia giving his name, 417 :

number of times mentioned in rav ven, 431 : 434
Lysias, *ἠθικώτατος*, 131 27

Machon, 28 14
Macrobius as literary critic, 294 14
Manuscripts, collation of, 117 50
Marginal commentaries to single plays, 24 10 ff : marginal signs, 23 1 : 23 n. 25
Metaphrases, 336 ff : 339 n. 5 : modes of introducing, 339 14 : 339 n. 8 : 342 n. 13 : why tense is sometimes changed in, 236 n. 69 : in notes on punctuation, 173 n. 9 : in annotating metaphor, 204 1 : catachresis, 211 n. 28 : allegory, 220 9 : 221 5 : metonymy, 227 n. 59 : synecdoche, 236 13 : *ὀνοματοποιΐα*, 247 30 : 249 1 : *περίφρασις*, 250 21 : anastrophe, 252 2 : hyperbaton, 254 14 : arising from definitions, 365 27 : from *χρήσεις*, 367 16
Neil, R. A., his work on Aristophanes, 440 22
Nicander, 431 n. 4
Nicanor, *ὁ στιγματίας*, 126 n. 1 : 176 n. 13

"**Orders**," relation to modern punctuation of certain notes giving, 177 23
Orobius, Aulus Antonius, 127 n. 4
Orthography as determined by etymology, 76 28

Pacatus, Q. Minucius, 433 7
Palamedes, 433 11
Papyri, narrow margins in, 22 15 : 22 n. 23 : papyrus of Bacchylides, 90 5 : of Timotheus, 87 n. 1 : Petrie papyri, 108 n. 9 ; Oxyrh. ib. : 243 15 : 436 5 : Herondas, 108 n. 9 : Menander, ib.
Paraphrasing poets, 336 : see metaphrase
Parchment replaces papyrus, 25 17
Pauses, rhetorical, remarked on in scholia, 172 ff
Pergamum. The Pergamene Library, 52 14 : the Pergamene *κριτική*, 401 32
Phaïnus, 36 25 : 433 12
Pherecrates, select plays of, for school use, 23 n. 27
Phrynichus, 433 10 : 434
Plays sometimes arranged chronologically, 37 16 : 43 10 : 43 15
Plutarch, upon the mischievous effects of rhetorical teaching, 18 16
Poetical licence, a common doctrine in interpretation, 162 n. 9
Protagoras. His classification of *ὀνόματα*, 446 n. 46
Punctuation, 168 ff : rarity of scholia upon, 169 6 : terms relating to, 173 n. 9 : confusion of "grammatical" and "rhetorical" terms relating to, 168 n. 1 : 171 27 : Nicanor's system of, 176 n. 13 : dodges for making good the want of punctuating marks, 176 24 : 177 9 ff : 253 16
Pythagoras, summary parables of, 213 n. 31

Quantity of vowels, few scholia upon, 162 21
Query, no symbol for, 126 15 : 127 1
Quintilian, treacherous as an exponent of *γραμματική* and *ῥητορική*, 5 n. 3 : confusion of mind in, 226 n. 54 : 227 n. 58 : his vague use of technical terms, 284 n. 6

Reading aloud as described by Dionysius Thrax, 97 15 : comprised many points now treated as textual, 61 1 ff : as exercise for the body, 111 n. 15
Rhetoric, in education, 6 19 ff : 28 ff : 30 34 : as criticism of literature, 19 10 : malign influence of "rhetoric" on the Greek language, 17 20 ff : see also *ῥητορική*
Rhetors as public lecturers, 77 20
Rhianus, 431 n. 4
Romans, distortion of Greek views and Greek terms by, 5 12 : 7 n. 1
Rubrication, 127 n. 4

Scansion, elementary notes upon, 163 17
Scene-shifting, 110
Scholia to each play a separate entity, by a different editor, 14 13 : 23 25 : special characteristics of the **Pl** scholia, 392 25 : of the **N** scholia, 86 15 : 109 16 : 190 n. 9 : 204 5 : 207 24 : 208 16 : 247 20 : 253 11 : 306 5 : of the **R** scholia, 108 6 : of the **Av** scholia, 222 7 : 340 n. 10 : 452 6 : of the **Pa** scholia, 284 10 : 303 n. 17 : 451 2 : of the **L** scholia, 42 26 : 118 3 : of the **Ac** scholia, 371 29 : 375 7 : 378 2 : 393 26 : of the **V** scholia, 359 n. 23 : of the **T** scholia, 345 28 : 451 14 : of the scholia to Aesch. **Eum**, 114 25 : to Eur **Hipp**, 135 n. 23 : 176 17 : to Eur **Or**, 140 10 : 176 17 : mode of marking variants in **N** scholia, 68 34 : 69 n. 11 : in **Pa** scholia, 68 25 : 69 n. 11 : in **Ac** scholia, 68 20 : 69 n. 11 : in **V** scholia, 68 n. 11 : in **T** scholia, 68 32 : scholia follow, as a rule, an authorised text, therefore deal rarely with textual defects, 49 19 : 50 9 : 51 34 : scholia arising from the lack of certain scriptural devices, as capital letters, italics, crotchets, inverted commas, point of interrogation, note of admiration, punctuating marks, 136 14 : 146 34 : 156 : 176 24 : 177 2 : 178 n. 15 : 179 24 : 253 16 : 297 7 : scholia arising from the lack of any scriptural device for identifying the speakers, 107 25 : 115 ff : scholia serving as stage-directions, 106 20 ff : 118 16 ff : scholia determinating the meaning of pronouns, pronominal

adverbs, and of generic terms like *ἄνθρωπος*, *ὁ θεός*, *τὸ πρᾶγμα*, 111 17 : 124 27 : 300 6 : scholia derived from lexica, 13 n. 6 : 71 8 : 306 n. 23 : 359 15 : 359 n. 23 : 361 5 : 372 26 : 383 2 : 383 n. 9 : *σχόλια παιδευτικά*, 4 25 : 391 n. 1. For wider classifications, see Table of Contents

Seleucus *ὁ Ὁμηρικός*, 433 6 : 434

Sextus Empiricus on *γραμματική*, 13 26

Simplicius on Aristotle's use of *συνώνυμον* in the Poetics, 440 n. 23

Southey on corruptions in printed books, 3 n. 1

Spelling, 74 ff : accents as part of, 85 22 ff

Stage directions in Greek plays, 103 25 : in modern plays, 103 19

—— machinery, 110 6

Stoic speculations upon language, 402 11

Stops, only two known to the scholiasts, 177 37

Strabo on negligent copyists, 4 n. 2

Style, Greek conception of, 8 19 : Roman view of, 10 16 : 11 13

Subscriptions in scholia, 35 24 ff

Symmachus, 36 22 ; 432 10 : 434

Telephus, 433 10

Theon, Aelius, 28 1 : on *ἀμφιβολία*, 299 7

Timachidas, 65 n. 5 : scholia giving his name, 430 ff

Time, why not an element in reading *κατὰ προσῳδίαν*, 158 15

Tory, Geoffrey (Godofredus Torinus), 127 n. 4

Tragedians, the Alexandrian text of the, 52 22

Trope, see *τρόπος*

Tryphon, the scholar of the Augustan age, 200 n. 1 : 433 n. 18

Variants, treachery of scholia which seem to give, 69 8 : modes of presenting, 68 20 : derived from lexica, 71 8 : unmetrical, 69 n. 12 : due to collation of MSS., 69 2 : in ravennas scholia, 73

Viva voce teaching, 31 4 ff

Zeugma, Greek mode of annotating, 323 10 ff

Zoïlus, his definition of *σχῆμα*, 195 12

GREEK INDEX

ἄδειν = *ἐμμελῶς ἀναγιγνώσκειν*, 98 n. 2 (f)
ἀδιανόητον as source of *γέλως*, 297 2
ἀδιαφόρως, 372 14
ἀδολεσχία in language, 441 9; as source of *γέλως*, 441 1
-άζειν, verbs in, persistently annotated, 307 6
αἴνιγμα as TROPE, defined, 213 5: gradual alteration in meaning of, 215 22; inherent in *βραχύτης*, 279 20
αἰνιγματώδης. *τὸ αἰνιγμ.* = *τὸ ἐσχηματισμένον*, 216 17; *αἰνιγματωδῶς* = *ἐσχηματισμένως*, 216 4: 216 n. 38
αἰνίττεσθαι in scholia upon *αἴνιγμα*, 215 2: = *ἐσχηματισμένως λέγειν*, 216 4: 217 9
αἴτημα = *ζήτημα*, 382 n. 5
αἰτία. *ἐκτίθεσθαι αἰτίας*, 385 n. 13
αἰτιολογία in annotation, 384 13: 385 n. 14: often depends upon *ἐτυμολογία*, 392 1
ἀκύρως in notes upon *κατάχρησις*, 210 1: 210 n. 27
ἀληθῶς in contrast with *ἐν εἰρωνείᾳ*, 272 10
ἀλλαγή as FIGURE, 311 4
ἀλληγορία as TROPE defined, 211 7: original signification of, 211 n. 29: gradual alteration in meaning, 215 22: in relation to *αἴνιγμα*, 212 32: to *μεταφορά*, 219 27: to *εἰρωνεία*, 214 10: inherent in *βραχύτης*, 279 20: catalogue of scholia upon, 221 n. 45: modes of introducing notes upon, 222 1: ib. nn. 47, 48; terminology of, 221 28: 222 1: 222 nn. 46, 47, 48
ἀλληγορικός = *ἐσχηματισμένος*, 216 17
ἀλλοίωσις as FIGURE, 310 5
ἀλλότριος. *ἀλλότρια ὀνόματα* in Aristotle, 185 4
ἀμεταφραστος, 339 n. 5
ἀμφιβολία as TROPE, defined, 296 7: not properly a TROPE at all, 261 23: a perpetual motive for annotation, 238 n. 70: 273 6: 308 4: denied by Hermogenes to exist in the ancients, 297 19: modes of annotating *ἀμφ. ἐν λόγῳ*, 298 12: in relation to modern punctuation, 176 24: due to the omission of the definite article. 299 5: in the case of relative pronouns, 300 8: of demonstrative pronouns, 300 19: accents, breathings, iota adscript ignored in annotating *ἀμφ. κατ' ὁμωνυμίαν*, 303 2: often manufactured by *ἐτυμολογία*, 304 24: 308 12: has sometimes the same terminology as *ὑπερβατόν*, 299 30: in *πολυσήμαντα ὀνόματα*, 305 1 *ἀμφιβολία* of equivoque, 296 21: 438 22
ἀνάγειν. *τοὺς χρόνους ἀνάγειν*: *ἀνῆχθαι τοῖς χρόνοις*, of anachronism, 382 n. 4
ἀναγνωστικός. *ποιητὴς ἀ.* 99 4
ἀναδιπλασιασμός, 257 n. 103
ἀναδίπλωσις, 269 11
ἀναλογία, definitions of, 394 n. 9: 395 6: in relation to Atticism and imitation, 391 7: in *ὀρθογραφία*, 79 5
ἀνανταπόδοσις of ellipse, 319 n. 28
ἀναπαύειν *μέχρι τοῦ*, 175 1: *ἀναπαύεσθαι*, 171 31
ἀνάπαυσις, 171 30
ἀναστρέφειν. *ἀναστρεπτέον* in notes upon *ἀναστροφή*, 252 5: upon *πρωθύστερον*, 252 n. 92
ἀναστροφή as TROPE, defined, 251 21: modes of introducing notes upon, 252 1
ἀναφορά. *ἀναφορὰν ἔχειν πρός*, 178 n. 15
ἀναφωνεῖν, 135 6
ἀναχρονίζειν, 382 n. 4
ἀναχρονισμός, 382 n. 4
ἀνεκφώνητος of a "silent" vowel, 80 26
ἀνθυπαλλαγή = *ἀλλοίωσις*, 311 4: sometimes used of the FIGURE *ὑπαλλαγή* or *ἐπιτίμησις*, 311 n. 4: 451 5
ἀνταπάκλασις, 438 n. 12
ἀντεναντίωσις, 270 n. 19
ἀντεστραμμένον, 314 6
ἀντί = *ἀντὶ τοῦ*, 339 n. 7
ἀντίθεσις as FIGURE, defined, 326 24: 326 n. 45: in relation to *σύγκρισις*, 327 25
ἀντίπτωσις, 314 n. 12
ἀντίσιγμα as critical mark, 63 n. 3
ἀντιστροφή, 314 4: more FIGURES than one so called, 314 n. 10
ἀντίστροφος. *ἐξ ἀντιστρόφου*, 314 7

ἀντίφρασις as TROPE, defined, 270 6 : how differentiated from *εἰρωνεία*, 270 8
ἀντονομασία as TROPE, defined, 272 15 : rare in Attic prose, frequent in Byzantine Greek, 272 31 : in relation to *περίφρασις* and other tropes, 273 5 : sometimes included under *συνεκδοχή*, 262 n. 1
ἄνω. *πρὸς τὸ ἄνω*, 178 n. 15
ἀπάτη in *ἀλληγορία*, 211 n. 29 : as a source of *γέλως*, 449 8 ff
ἁπλῶς in notes upon etymology, 190 n. 11 : upon *κατάχρησις*, 210 1 : 210 n. 24
ἀποδιδόναι as alternative for *ἐξηγεῖσθαι*, 316 n. 21 : in specific sense with *γλῶττας, ἱστορίας*, 353 11
ἀποδιδόναι τὴν σύνταξιν, 319 n. 28
ἀπόδοσις *γλωττῶν καὶ ἱστοριῶν*, 12 20 : 353 10
ἀπόθεσις, 171 27 : 330 n. 52. *ἀ. λόγου*, 329 15
ἀποθετικός, 329 17
ἀποκοπή as species of *ἔλλειψις*, 257 33
ἀπόλυτος in phrases relating to punctuation, 173 n. 9
ἀποσιώπησις, 324 27
ἀποστοματίζειν, *ἀποστομίζειν*, 32 19
ἀποστροφή, 313 1
ἀπόστροφος, *ἡ*, 164 4 : 164 21
ἀποσχεδιάζειν, 33 34
ἀπόφασις and *ἀπόφανσις* confused, 155 n. 2
ἀποφατικός and *ἀποφαντικός* confused, 155 n. 2
ἀργός in notes upon *παραπλήρωμα*, 259 4
ἀρετή, of poets, 98 n. 2 (a)
ἁρμονία in Dionysius Halic., 158 n. 4
ἀρχή. *ἀπ' ἄλλης, ἑτέρας, ἀρχῆς*, 173 n. 9
ἀστεϊσμός as a form of *ἀλληγορία*, 214 n. 34 : 452 n. 66
ἀσύνδετον, 324 12
ἀσύντακτον = *ἀλλοίωσις*, 311 1
ἀσφαλής. *ὁ ἀσφαλὴς λόγος*, 216 12
Ἀττικιανὰ *ἀντίγραφα*, 54 n. 8
αὔξησις, cardinal in *ῥητορική*, 294 8 : an effect of *ὑπερβολή*, 262 17 : many ways of producing, 285 15 : *κατὰ συλλογισμόν, κ. συναθροισμόν, κ. σύγκρισιν*, 284 n. 5 : 288 n. 8 : 294 20 : *αὔξ. ἤθους, πάθους*, 294 22
αὐτός. *δὶς ταὐτόν* = *ἐκ παραλλήλου τὸ αὐτό*, 315 9
αὐτοσχεδιάζειν, 33 20
ἀφαίρεσις as species of *ἔλλειψις*, 257 32

βαίνειν, to scan, 163 n. 10
βίαιος, 319 1 : 319 3
βιωτικός contrasted with *ἡρωικός*, 98 n. 2 (c)
βραχύτης defined, 279 15 : in relation to *ἀλληγορία* and *αἴνιγμα*, 279 20

γελοῖον, *γέλως*, see LAUGHTER
γενικός, ordinary, 201 n. 4
γλῶττα, a dialect word, 185 11 : 356 7 : 356 19 : an obsolete word, 357 1 : a poetical word, 357 n. 21 : loosely used by Galen, 241 3 : 357 : 3
γλωττῶν πρόχειρος ἀπόδοσις, 12 20 : common in schools before Alexandrian times, 187 33 : with attesting citations, 374 ff. : of the *ἓν ἀνθ' ἑνός* type, 378 ff. : guessing in, 386 n. 15 : sometimes indistinguishable from *ἱστοριῶν ἀπόδοσις*, 384 5 : *γλώττας ἀποδιδόναι*, 384 8 : *ἐξηγεῖσθαι*, 354 12 : *ἐξαπλοῦν*, 354 13 : *ἑρμηνεύειν*, 354 14 : *ἐκτίθεσθαι*, 354 14
ὀνόματα παραπλήσια γλώτταις, 357 11 : *κατὰ γλῶτταν*, 356 n. 13 : 357 n. 14
γλωττώδης, 357 n. 16
γόμος = *πλήρωμα* ? 63 n. 2
γράμματα, *τά* = *ἡ λέξις* made permanent, 10 15 : 11 1 : 12 25 : meaning of, 10 n. 2 : how differing from *συγγράμματα*, 10 n. 2 (b)
γραμματική as defined by Dionysius Thrax, 12 14 : dealt mainly with the poets, 12 6 : 13 9 : 13 n. 6 : not Alexandrian in origin but old Greek, 14 19 : permanence of certain elements in, 14 11 : deterioration of, 14 5 : change in methods of, 23 15 : its procedure viva voce, 20 6 : conservatism of, 50 25 : 126 1 : bound up with the ancient script, 103 6 : influence upon poets of, 15 n. 7 : 184 2 : in relation to *ῥητορική*, 6 11 : 15 19 : in the Pergamene school, 401 34
γράφειν, to explain, 70 15 : 70 n. 15
γραφικός, *γρ. ποιητής*, 99 3
γρῖφος as a form of *ἀλληγορία*, 214 n. 34

δέχεσθαι, to "take" a passage, 235 3
δηλονότι in notes on ellipse, 318 16
διαβάλλειν. *διαβάλλει* notes on tragedy, 454 n. 68
διάθεσις, sensation, 275 29
διαιρεῖν, to divide by the *ὑποδιαστολή*, 166 n. 15
διακόπτειν *τὸν λόγον*, 135 n. 23
διάλεκτος, *ἡ εἰωθυῖα*, 8 14 : in the terminology of *ὀρθογραφία*, 79 5
διάλεξις, specific sense of, 197 n. 28
διάλυσις = *ὀνοματοποιΐα κατὰ διαίρεσιν*, 239 n. 74 : = *ἀσύνδετον*, 324 12
διαμόρφωσις, 99 27 : 99 n. 9 : 100 10
διασκευὴν ἔχειν, 64 n. 4
διαστέλλειν, 173 n. 9 : 174 n. 11
διαστίζειν, 171 15
διαστολή, 173 n. 9 : 174 n. 11 : 174 27
διασυρμός, 452 n. 64
διατυποῦν, 329 3
διατύπωσις, 328 27
διαφορά, original intention of notes upon, 367 30 : 369 12 : depending upon difference in late usage, 367 38 : upon accentuation, 368 10 : in relation to *ἐκ παραλλήλου*, 369 1

διηγηματικόν, *τό, ἀπὸ τοῦ διηγηματικοῦ ἐπὶ τὸ μιμητικὸν μετάβασις* and vice versa, 156 8 : 313 24
διϊστάναι of rhetorical pauses, 175 2 ff
διόρθωσις in relation to *κρίσις*, 400 n. 2
διπλῆ, *ἡ*, 63 n. 3
διώνυμα, 372 n. 51
δύναμιν ἔχειν *πρός*, 178 n. 15

ἑαυτό. *καθ' ἑαυτὸ ἀναγινώσκειν*, etc., 173 n. 9
ἑγκατάσκευος of *λέξις*, 197 20
ἔγκεῖσθαι in notes upon *ὀνοματοποιΐα κατὰ σύνθεσιν*, 255 n. 99 : 256 2 ff
ἐγκύκλημα, 110 20
ἐδάφιον, text, 55 11
ἔδαφος, text, 22 n. 23
ἔθος of usage in language, 260 8 : 374 9 ff
εἰδωλοποιΐα, 328 7
εἶεν explained, 329 25
εἰκασμός defined, 276 22 : original signification of, 277 15
εἰκών defined, 274 4 : rare in rav and ven 278 26 : distinguished from *μεταφορά*, 277 n. 9 : from *εἰκασμός*, 276 24
εἰρωνεία defined, 271 10 : as a form of *ἀλληγορία*, 214 n. 34 : terminology of, 271 n. 23
εἷς. *ἓν ἀνθ' ἑνός*, 374 34
εἰσαγωγή, textbook, 20 16
ἑκατέρως, 372 7 ff
ἐκδέχεσθαι, to take a passage in a particular way, 235 3 : 235 n. 67
ἐκδοχή, 235 n. 67
ἔκθλιψις, 167 n. 16
ἐκκύκλημα, 110 20
ἐκλαμβάνειν, to take a passage in a particular way, 235 n. 67
ἔκτασις as species of *πλεονασμός*, 256 7 : as producing comic effects, 257 12 : *ἐκτάσεις βίαιοι* in syntax, 319 3
ἐκτίθεσθαι, *αἰτίας*, 385 n. 13 : *γλῶττας*, 354 14
ἐλλείπειν. *ἐλλείπει* applied to several distinct things, 317 28
ἔλλειψις as TROPE, defined, 257 30 : *ἔλλειψις ἐν λόγῳ* rather FIGURE than TROPE, 273 11 : regarded by some as a species of *συνεκδοχή*, 262 n. 1 : *συνεπινοεῖν* used of 235 n. 68 : as FIGURE, 317 20 : terminology of, 321 n. 30 : as a means of reconciling early with late idiom, 333 38 ff
ἔμπροσθεν, contradictory meanings of, in early and late marginalia, 178 n. 15
ἐμφαίνειν in notes upon *ἔμφασις*, 265 27
ἐμφαντικός, 265 29
ἔμφασις as TROPE, defined, 264 5 : original intention of, 264 17 : 436 n. 5 : as resulting from *πλεονασμός*, 256 27 : effect of, 257 6 : later ideas concerning, 266 16
ἐμφατικός, 265 29
ἓν ἀνθ' ἑνός, 374 34
ἐναλλαγή as FIGURE, 311 3 : scholia dealing with, classified, 331 ff
ἐναντιολογία, 314 7
ἐναντίος. *τὸ ἐναντίον = ἀντιστροφή*, 314 7 : *ἐκ τοῦ ἐναντίου* in notes upon *ἀντίφρασις*, 271 n. 21
ἐνάργεια, loose way of employing, 268 10 : confused with *ἐνέργεια*, 267 1
ἐνδεῖ *τὸ σχῆμα*, 319 n. 27
ἐνδιάθετος, 142 n. 9 : 143 1
ἐνδιασκευάζεσθαι, 64 n. 4
ἐνεῖναι in notes upon *ὀνοματοποιΐα κατὰ σύνθεσιν*, 248 4 : 256 2 : in notes upon *παράγωγον*, 256 2
ἐνέργεια as TROPE defined, 266 25 : = *λέξις ἐνέργειαν σημαίνουσα*, 267 21 : confused with *ἐνάργεια*, 267 1
ἐξαλλαγή, another name for *ἀλλοίωσις*, 311 4 : applied by Aristotle to different things, 444 2
ἐξαπλοῦν *γλῶττας*, 354 13
ἐξηγεῖσθαι, 203 10 : *γλῶττας ἐξηγεῖσθαι*, 354 12 : in the terminology of *ἐπεξήγησις*, 316 16
ἐξήγησις as defined by Galen, 203 n. 5 : as species of *πλεονασμός*, 316 1
ἐξῆς, *πρὸς τό*, 178 n. 15 : *τὸ ἐξῆς τοῦ νοῦ*, etc., 254 2
ἐξοχή, 273 n. 33
ἔξωθεν *προσλαμβάνειν* in notes on *ἔλλειψις*, 318 15
ἐοικάζειν, 277 17 : 278 4
ἐπαμφοτερίζειν. *ὁ ἐπαμφοτερίζων λόγος*, 216 17 : *ἐπαμφοτεριζούσῃ χρῆσθαι τῇ λέξει*, 438 24 : *ἐπαμφοτεριζόντως*, 438 24
ἐπαναδίπλωσις, 269 33
ἐπανάληψις as TROPE defined, 268 17
ἐπαναφορά, 269 15
ἐπεκδιδάσκειν in terminology of *ἐπεξήγησις*, 316 4
ἐπεξήγησις as species of *πλεονασμός*, 316 1
ἐπιτρίβειν, why persistently annotated, 305 15
ἐπίτριπτος, swaggering, 305 n. 20
ἐπίφθεγμα, 136 n. 25
ἐπιφωνεῖν, 135 12
ἐπιφώνημα, different senses of, 135 n. 24
ἐπώνυμον, 372 n. 51
ἑρμηνεύειν *γλῶττας*, 354 14 : in the terminology of *ἐπεξήγησις*, 316 11
ἐρωτήματα and *πεύσεις* (*πύσματα*), Stoic distinction between, 155 14
ἐτυμολογία as a *κανών* in *ὀρθογραφία*, 79 5 : in relation to *ἀναλογία*, 391 16 : to Atticism, 391 16 : rampant in late commentaries, 392 22 ff : Byzantine love of, 393 n. 6. See *ὀνοματοποιΐα*
-εύειν, verbs in, persistently annotated, 307 6
εὐφημισμός as species of *ἀντίφρασις*, 270 19 : 271 5

-ζειν, verbs in, why persistently annotated, 307 6
ζεῦγμα, properly applied to a certain arrangement of *κῶλα*, 323 n. 38
ζῆλος, 30 23
ζητήματα, 382 12 : 382 n. 5 : docked, 385 n. 14

ἠθικεύεσθαι, 130 n. 11
ἠθικός of interjections, 135 4 : 135 n. 23 : not applied to the *ethic* dative, 152 n. 1 : *πρόσωπα ἰδίως ἠθικά*, 142 28 : *ἠθικῶς*, 149 29 : 151 46
ἠθολογεῖσθαι, 143 30
ἠθολογία, misused for *ἠθοποιΐα*, 143 31
ἠθοποιΐα, peculiar sense of, 138 n. 2 : preparative exercise so called, 138 : *ἠθοποιΐα ἠθική, παθητική, μικτή*, 139 2
ἦθος contrasted with *πάθος*, 129 6 : 143 : 144 : of a transient mood, 140 15 : *τῷ αὐτῷ ἤθει καὶ τόνῳ λέγειν*, 100 6 : *τῷ ἤθει σπουδάζειν*, 132 12 : *ἐν ἤθει πεπλασμένῳ, ἐν ἤθει χρηστῷ*, etc., 131 20 : in relation to *εἰρωνεία*, 130 34 : of the gestural expression of a mood, 141 6 : in relation to interjections, 135 1 : in relation to style, 142 n. 9 : 144 13 : 145 6 : senses in which it is used by Hermogenes, 144 23 : 145 44 : by the ps.-Dionysius Halic. 146 14 : by the ps.-Aristides, 145 50 : meaning "character" in Sophocles scholia, 140 11 : 140 nn. 5 and 7
ἐν ἤθει contrasted with *μετ' ἤθους*, 150 39 : 151 34 : 152 45 : other modes of giving the like information as is given by *ἐν ἤθει*, 134 n. 22 : distinguished from *ἐν ὑποκρίσει*, 134 14 : *ἐν ἤθει* notes necessitated by the defects of the script, 133 2 : *ἐν ἤθει* = ex persona, 133 16 : 145 29
ἡρέμα of "asides," 111 n. 16
ἡρωικός contrasted with *βιωτικός*, 98 n. 2 (c)
ἦχος in notes upon *πεποιημένον*, 248 38 : 249 1 ff

ἴδιος. *κατ' ἰδίαν προφέρειν*, etc., 173 n. 9
ἰδίως in etymological theory, 190 8 : 190 n. 9 : = *καταχρηστικῶς*, 210 1 : = *ἀσυνήθως*, 210 n. 23 : = exceptionally, 210 1 : 210 n. 23 : in notes upon *παρ' ἱστορίαν*, 382 n 2
-ίζειν, verbs in, why persistently annotated, 307 6
ἰσοδυναμεῖν. *λέξεις ἰσοδυναμοῦσαι*, 315 n. 17
ἰσοδύναμος, 315 n. 17
ἴσος. *ἴσον τῷ, ἐν ἴσῳ τῷ*, etc., 306 n. 23
ἱστορία as *κανών* in *ὀρθογραφία*, 79 5 : signification of, 381 n. 1 : = folklore, 382 n. 6 : *ἱστοριῶν ἀπόδοσις*, 381 17 : arising from erroneous inferences, 386 : 387 : sometimes hardly distinguishable from *γλωττῶν ἀπόδοσις*, 384 5 : guessing in, 385 n. 14 : 386 n. 15 : *παρὰ τὴν ἱστορίαν*, 381 n. 1 : 382 8

καθωμιλεῖν. *τὸ καθωμιλημένον* in the terminology of *ὀνοματοποιΐα*, 238 n. 72
καί = or, i.e., viz., 36 9 : 342 n. 13
κακέμφατον, 219 22 : 438 22
κακοζηλία, 30 26
κακόςχολος, 213 n. 31
κακῶς in notes upon *κατάχρησις*, 210 1 : 210 n. 25 : of *παρ' ἱστορίαν*, 382 n. 2
καταλαθεισταί, ciceroni, 55 n. 1
κατασκευή. *ἡ περὶ λέξιν κατασκευή* in the Stoic rhetoric, 197 18 : in Tryphon's definition of *φράσις*, 200 10 : in relation to the TROPES, 197 21 : to the FIGURES, 198 1 : to Atticism 198 2 : = grammatical construction, 198 15 : various senses of, 197 n. 27
κατατρέφειν *εἰς*, of word-meanings, 306 n. 23
κατάχρησις as TROPE defined, 209 1 : the implied subject of verb in notes upon, 209 23 : 210 2 : catalogue of scholia upon, 210 n. 28
κατήχησις, education, 31 9
κάτω opposite to *ἄνω* in scholia, 178 n. 15
κοινός. *ἀπὸ κοινοῦ* as a species of *ἔλλειψις*, 321 21
κολοβός of clauses in which there is ellipse, 321 13
κόμμα, 174 13
κομματικός, 135 n. 23 : 174 12
-κός, adjectives in, persistently annotated, 307 6
κόσμος, a specific meaning of, 185 n. 5
κρίσις and *κριτική* used in many different senses, 401 ff : *κρίσις ποιημάτων* in Dionysius Thrax, 399 6 : in the Pergamene school, 401 32
κυριολογία, 190 10 : 200 13
κύριος. *κύρια ὀνόματα* in Aristotle, 184 35 : *κυρίως* in etymological theory, 189 27 : *οὐ κυρίως* in notes upon *κατάχρησις*, 210 1 : 210 n. 26
κωλομετρία, 88 4 : meaning of the term, 89 n. 5
κωμῳδία. *ὡς ἐν κωμῳδίᾳ*, 435 n. 1

λαμβάνειν, to take as meaning so and so, 235 n. 67
λέγειν, to pronounce, 160 n. 8 : *λέγει, λέγουσι* as introducing metaphrases, 340 27 ff : does *λέγει* ever equal *δηλοῖ, σημαίνει*? 341 13 : 341 n. 11
λείπει applied to several distinct things, 317 28
λέξις, Greek conception of, 8 16 : a specific meaning of, in Aristotle, 185 n. 3 : = *γλῶττα*, 357 12 : *λέξεις τῆς κοινῆς ἀνακεχωρηκυῖαι ὁμιλίας*, 357 16 : *οὐχ οὕτω ἀσαφεῖς*, 357 18 : *διάφοροι λέξεις*, 367 29 : Ammonius upon, 368 21

λῆμα, why persistently annotated, 303 11
λιγυρός, 98 n. 2 (d)
λόγος. *ὁ δὲ λόγος, ὁ δὲ πᾶς λόγος* introducing free metaphrases, 339 n. 5
λύσις=*ἀσύνδετον*, 324 12

μαθήματα, *τὰ πρῶτα μαθήματα*, 20 10
μακρόθεν *ὑπακούεσθαι*, 319 25
μαρτυρίαι *δίδυμοι*, 374 1 ff
μείωσις as effect of *ὑπερβολή*, 262 17
περισμός in *ὀρθογραφία*, 79 18
μέσος. *διὰ μέσου*, 136 1 : 178 n. 15
μεσόθεσμα, 136 n. 25
μετάβασις *λόγου*, 329 23
μετάγειν=*μεταφέρειν*, 206 1
μεταγράφειν: *μεταγραφή*, 65 25 : 66 1
μετάληψις as TROPE, defined, 222 21 : the name explained, 223 : 224 n. 52 : late misconception of, 226 1 : =*ἀλληγορία*, 224 n. 52
μετασχηματισμός, 239 n. 74 : 241 7
μετατύπωσις = *ὀνοματοποιΐα κατὰ διαίρεσιν*, 239 n. 74
μεταφορά in Aristotle, 185 4 : as TROPE, defined, 203 18 : terminology relating to, 205 25 ff : the implied subject in notes upon, 206 6 : 206 n. 14 : modes of expressing the comparison involved in, 207 10 : 207 nn. 18 19 : catalogue of scholia upon, 208 n. 21
μεταφράζειν, 339 n. 5
μετονομασία=*ὀνοματοποιΐα κατ' ἀναλογίαν*, 239 n. 74
μετωνυμία as TROPE, defined, 226 13 : first meaning of the name, 227 1 : allied to *συνεκδοχή*, 227 17
μέτωπα, *μετώπια*, 22 n. 23
μιγνύναι in notes upon *ὀνοματοποιΐα κατὰ σύνθεσιν*, 248 17
μιμεῖσθαι in notes upon *ὀνοματοποιΐα*, sp. *πεποιημένον*, 248 38
μιμητικός. *μετάβασις ἀπὸ τοῦ μ. ἐπὶ τὸ διηγηματικόν* and vice versa, 156 8 : 313 25
μορφάζειν, 99 n. 9
μυκτηρισμός, 452 n. 64

νοῦς. *ὁ δὲ νοῦς τοιοῦτός ἐστι*, etc., 339 n. 5

ὀβελός, 63 n. 3
οἰκεῖος. *οἰκεῖα ὀνόματα* in Aristotle, 185 1
οἰκονομεῖν, 405 n. 9
οἰκονομία, 405 n. 9 : =*ὑπόθεσις* ib.
οἶκτος, 98 n. 2 (g)
ὅλος. *τὸ δὲ ὅλον, ὁ δὲ νοῦς ὅλος, τὸ δὲ ὅλον χωρίον*, 339 n. 5
ὁμαλισμός of accentuation, 158 6 : of intonation, 155 n. 2
ὄμηρος, why persistently annotated, 303 n. 16
ὁμοιοκατάληκτον, 329 7
ὁμοιοσχημοσύνη, 446 33 : 447 12
ὁμοιότης, mimicry, 276 n. 6
ὁμοίωσις, 261 10 : defined, 274 1
ὁμοτικός, *τὸ ὁμοτικὸν σχῆμα*, 325 6
ὁμωνυμία, 223 7 : in relation to *ἀμφιβολία*, 301 17 : applied to the various intentions of a word, 304 29 : in regard to proper names, 302 7 : 302 n. 13 : in Aristotle, 223 n. 51 : 438 5 : as source of *τὸ γελοῖον*, 438 4
ὀνομάζειν, to betrothe, 356 n. 13
ὀνομαστικῶς distinguished from *ὀνοματικῶς*, 222 n. 49 : often confused therewith, ib.
ὀνοματοποιΐα as TROPE, defined, 238 13 : varying terminology in respect to, 239 n. 74 : late misconceptions of, 240 10 : used in a comprehensive signification by Antiphon of Rhamnus, whom Galen follows, 240 22 : species *κατ' ἀναλογίαν*, 238 17 : 246 19 : sometimes called *μετονομασία*, 239 n. 74 : sp. *κατὰ διαίρεσιν*, 239 13 : 244 5 : sometimes called *κατὰ διάλυσιν*, sometimes *μετατύπωσις*, 239 n. 74 : sp. *κατ' ἐναλλαγήν*, 239 8 : 244 6 : sp. *κατ' ἐτυμολογίαν*, 238 16 : 242 ff : 244 13 : as manufacturing *ἀμφιβολία*, 304 24 : sp. *κατὰ παρονομασίαν*, 239 3 : 246 28 : sp. *κατὰ σύνθεσιν*, 239 6 : 247 22 : sp. *πεποιημένον*, 239 15 : 248 23 : *ὀνοματοποιΐα* in relation to *τὸ γελοῖον*, 245
ὀξυβάρεια, 158 n. 2
ὄπισθεν in late marginalia, 178 n. 15
ὀπίσω in late marginalia, 178 n. 15
ὀρθογραφία defined, 78 31 : terminology of, 79 3
ὁρισμός, a common form of annotation, 353 14 : 363 20 : 364 28 : apparent even in metaphrases, 365 27 : *ὁρισμοὶ ὑπογραφικοί*, 366 1
οὐδείς. *πρὸς οὐδέν* in *πλεονασμός*, 317 7
-οῦν, verbs in, persistently annotated, 307 6

πάθος contrasted with *ἦθος*, 143 10 : 143 46 : 144. *πάθη* or "affections" of words, 81 9
παιδεία, *ἡ πρώτη παιδεία, ἡ ἐγκύκλιος παιδεία*, 20 9
παίζειν *πρὸς τὴν ὁμωνυμίαν, πρὸς ὄνομα, παρ' ὄνομα*, 438 23
παλιλλογία, 269 7
παραβολή defined, 275 25 : distinguished from *παράδειγμα*, 276 15 : 277 n. 8
παραγράφειν, 22 n. 23
παράγραφος, 108 n. 9
παραγωγή in relation to *ὀνοματοποιΐα*, 238 n. 71
παράγωγον as species of *πλεονασμός*, 255 12
παράδειγμα defined, 275 9 : distinguished from *παραβολή*, 276 15 : 277 n. 8 : *παραδείγματα*=examples of usage, 374 3 ff

παράδοσις as distinguished from χρῆσις, 374 19
παράθεσις. κατὰ π. 164 n. 12
παρακείμενον in the terminology οἱ ἀντίφρασις, 271 4
παράλειψις, 319 n. 28
παράλληλος. ἐκ παραλλήλου τὸ αὐτό, 315 3 : in relation to διαφορά, 369 1
παραπλήρωμα as TROPE defined, 258 23 : terminology of, 259 : 260 n. 108 : as species of the FIGURE πλεονασμός, 316 25
παραποιεῖν in respect to ὀνοματοποιΐα, 239 n. 73
παρασιώπησις as an interpretative dodge, 262 n. 2
παρατιθέναι, παρατίθεσθαι, to cite, 22 n. 23
παρεγγράφειν = μετατιθέναι εἰς τὸ ὕφος, 22 n. 23
παρεγκύκλημα = παρεπιγραφή, 110 17 : 111 n. 14
παρέκβασις, 262 n. 2
παρέλκειν, παρέλκεσθαι, of pleonasm, 257 28
παρεπιγραφή, 103 33 ff : term only applicable to comedies, 114 20 : various denotations of, 106 20 : 113 : as σχῆμα, 114 6
παρετυμολογεῖν, 245 19
παροιμία as a form of ἀλληγορία, 214 n. 34
παρολκή of pleonasm, 257 28
παρονομάζειν as directly formed from the phrase παρ' ὄνομα, 239 n. 73
παρονομασία in the nomenclature of ὀνοματοποιΐα, 239 n. 73 : as FIGURE, 438 23
παρωνυμία in Aristotle, 442 11 : as source of τὸ γελοῖον, ib.
πεποιημένον as alternative name for ὀνοματοποιΐα, 239 n. 74 : as species of ὀνοματοποιΐα, 248 22
περί in composition cannot always be rendered in English, 158 n. 2
περίκλασις, 158 n. 2
περιπέτεια in late Greek, 454 n. 69
περισπωμένη, 158 n. 2
περίφρασις as TROPE defined, 249 23 : as FIGURE, 250 3 : 250 n. 91 : examples of, 249 n. 90 : 250 22 : as an element in αὔξησις, 250 1 : in relation to ἀντονομασία, 250 5 : to ἔμφασις, ib. : to πλεονασμός, 250 n. 91
πεῦσις. Stoic distinction between πεῦσις and ἐρώτησις, 155 14
πλαγιάζεσθαι, 297 n. 5
πλάττεσθαι, of improvisation in annotating, 33 36
πλεονασμός as TROPE defined, 255 5 : as a metrical dodge, 256 21 : πλ. ἐν λόγῳ rather FIGURE than TROPE, 273 12 : as FIGURE, 315 1
πλήρης. τὸ πλῆρες in notes upon ἔλλειψις, 318 10
ποιότης in ὀρθογραφία, 79 18
πόλις = ἡ ἀκρόπολις persistently annotated, 301 n. 11
πονηρός, why persistently annotated, 305 6
ποσότης in ὀρθογραφία, 79 16
πραγματικὴ σύνταξις, 191 25
πράττειν, to study, 23 n. 27
προαναφωνεῖν, 135 18
προαναφώνησις as TROPE defined, 279 22 : various denotations of, 135 n. 24 : 280 1 ff
προγυμνάσματα, 28 ff
προηγούμενος, different senses of, 229 n. 62
προσγράφειν, to write marginalia, 22 n. 23
προσδοκία. παρὰ προσδοκίαν as FIGURE, 450 18 : not identical with παρ' ὑπόνοιαν, 450 8 : a source of γέλως, 449 38
προσλαμβάνειν in the terminology of ἔλλειψις as FIGURE, 318 14 : 318 24
προσρίπτειν in the terminology of παραπλήρωμα, 317 7
προσυπακουόμενον as TROPE, 321 n. 30
προσῳδίαι, αἱ δέκα, 164 1
πρόσωπον. ἐκ τοῦ προσώπου τοῦ ποιητοῦ, 137 n. 26
προσωποποιΐα includes σωματοποιΐα and εἰδωλοποιΐα, 138 n. 1 : = ἠθοποιΐα, 138 5
πρωθύστερον, 252 n. 92
πρωτότυπος in etymological theory, 190 3 : 190 n. 10

ῥητορική, origin of, 6 12 : 14 30 : described, 15 3 : degradation of, 16 9 : its modes of teaching composition, 16 23 : its procedure viva voce, 20 19 ff : its influence upon poetry, 15 n. 7 : upon annotation, 16 n. 9
ῥίπτειν in the terminology of παραπλήρωμα, 317 7

σαρκασμός, 452 n. 64
σημεῖον προστιθέναι, 23 n. 25
σῖγμα, 63 n. 3
σιωπώμενον, κατὰ τό, 109 n. 11 : 262 n. 2
σκῶμμα, 276 24
στιγμή. στιγμαί, αἱ δύο, 108 8 : 108 n. 9 : στιγμαί, 168 10 : ἡ μέση στιγμή not recognised in the scholia, 169 n. 1 : στιγμὴν διδόναι, παρέχειν, 173 n. 9
στίζειν, 171 13 : phrases containing, 173 n. 9
συγκοπή as species of ἔλλειψις, 257 32
σύγκρισις in relation to ἀντίθεσις, 327 25. See also αὔξησις
σύγχυσις as an element in γέλως, 297 2
συζευγνύναι, see συνεζευγμένον
σύλληψις, an interpretative dodge, 262 n. 2
συλλογισμός, see αὔξησις
σύμβολα in relation to ἀλληγορία and αἴνιγμα, 219 14 : of the Pythagorean parables, 213 n. 31
συμβολικῶς = ἀλληγορικῶς, 214 17 : 214 29

συμμιγνύναι in notes upon *ὀνοματοποιΐα κατὰ σύνθεσιν*, 248 16
συναθροισμός, see *αὔξησις*
συνάπτειν in the terminology of punctuation, 173 n. 9
συνεζευγμένον = *ζεῦγμα*, 323 n. 38
συνεικάζειν wrongly used of *εἰκασμός*, 276 n. 6
συνεκδέχεσθαι, different meanings of, 235 n. 68
συνεκδοχή as TROPE, defined, 228 4 : the meaning of the name, 234 25 : 235 6 : late misconceptions respecting, 235 n. 68 : terminology of, 232 22 : 235 10 : sometimes held to include ellipse, 235 n. 68 : 262 n. 1 : in metaphrases, 236 13 : sometimes held to include *ἀντονομασία*, 262 n. 1 : allied to *μετωνυμία*, 227 17
συνεπινοεῖν in the terminology of ellipse, 235 n. 68
συνήθεια, usage in language, 374 9
σύνθεσιν, *κατά*, 164 n. 12
σύνταξις in *ὀρθογραφία*, 79 19 : *πραγματικὴ σύνταξις*, 191 24
συντομία defined, 278 39 : how produced, 279 n. 13
συνωνυμία in Aristotle, 223 n. 51 : 439 8 : in late doctors, 223 6 : 440 n. 23 : as a source of *γέλως*, 439.7
σχολαὶ *βίαιοι*, 319 1
σχεδιάζειν, 33 34
σχεδιασμός, 33 22 : *προσποίησις σχεδιασμοῦ*, 199 n. 36
σχῆμα, history of the term, 191 ff : defined by Zoïlus, 195 5 : by Apollonius *ὁ Μόλων*, 197 n. 26 : by Alexander, 197 11 : *τὸ σχῆμα τῆς λέξεως*, the form of a word, 193 n. 17 : *τὰ σχήματα τῆς λέξεως* in Aristotle, 193 3 : *τὸ σχῆμα τῆς λέξεως* in Aristotle *περὶ κωμῳδίας*, 445 39 : *σχῆμα λέξεως* as contrasted with *σχῆμα διανοίας*, 192 34 : sundry things meant by, 199 3 : *σχῆμα λέξεως* = *πραγματικὴ σύνταξις*, 191 24 : = *ἀλλοίωσις* or *ἐναλλαγή*, 311 5 : 331 ff : *τὸ καινοπρεπὲς σχῆμα*, 198 n. 30 : *τὸ ὁμοτικὸν σχῆμα*, 154 30 : *ἐν σχήματι*, 311 n. 5 : *κατὰ σχῆμα*, *πρὸς τὸ σχῆμα*, ib.
Original meaning of *σχῆμα διανοίας*, 194 3 : the term rejected by some doctors, 196 25 : 196 n. 25
σχηματίζειν, *τὸ ἐσχηματισμένον*, 195 26
σχηματισμός = word-formation, 193 n. 17 : = construction, 311 n. 5 : = *τὸ ἐσχηματισμένον ἐν λόγῳ*, 195 26
σχολάζειν, 21 8
σχολιάζειν, 21 3
σχόλιον, history of, 20 3 ff : 21 n. 19 : 23 12
σωματοποιΐα, 328 7

ταὐτολογία, 315 3
τελεία, *ἡ*, 173 n. 9
τελευτᾶν *εἰς ἴσον τῷ*, 306 n. 23
τέχνη of poets, 98 n. 2 (a)
τόνος defined, 158 1
τροπή as defined by Hermogenes, 203 n. 7 : sometimes used in the scholia, 206 2
τροπικῶς rare in the scholia, 206 2
τρόπος *ποιητικός*, original denotation of, 186 28 : 188 19 : pre-Alexandrian, 186 26 : as defined by Tryphon, 201 3 : used by Tryphon in various senses, 202 11 : used vaguely, 281 24 : = *τροπικὴ λέξις*, 201 n. 3

ὑπακούειν. *μακρόθεν ὑπακούειν*, 319 25
ὑπαλλαγή = *ἐπιτίμησις*, 311 n. 4
ὑπερβατόν as TROPE, defined, 252 9 : as an engine of interpretation, 254 32 : modes of calling attention to, 254 12 : in relation to *τὸ ἑξῆς*, 253 16 ff : 253 n. 96 : in relation to modern punctuation, 177 9
ὑπερβολή as TROPE, defined, 262 16 : examples of notes upon, 263 n. 4 : as FIGURE, 263 28 : as arising "ex re," 286 n. 7
ὑπέρθεσις = *ὑπερβατόν*, 255 2
ὑπετυμολογεῖν, 245 14
ὑπογραφή, 366 1
ὑποδιαστολή, 164 5 : 165 1
ὑπόθεσις, meaning in late Greek, 454 n. 69
ὑποκορισμός, notes upon, 443 35 : as a source of *γέλως*, 443 29
ὑπόκρισις in Aristotle, 100 n. 10 : as defined by Longinus, 128 24 : in relation to *ἦθη*, 128 23 : *καθ' ὑπόκρισιν*, *μεθ' ὑποκρίσεως*, *ἐν ὑποκρίσει*, 134 5 : 134 n. 22
ὑποκριταί, stage-managers, 59 1
ὑπόμνημα, 21 13 : 22 10 : 33 39 : 363 n. 29
ὑπονοεῖν, 219 6
ὑπόνοια = *ἀλληγορία*, 218 28 : various denotations of, 219 12 : *καθ' ὑπόνοιαν λέγειν* = *ἐσχηματισμένως λέγειν*, 219 18 : in relation to *ἔμφασις*, 265 6 : 436 n. 5 : *παρ' ὑπόνοιαν* not identical with *παρὰ προσδοκίαν*, 450 8 : 450 n. 55
ὑποστιγμή, 168 13 : *ἐν ὑποστιγμῇ*, 173 n. 9
ὑποστίζειν, phrases with, 173 n. 9
ὑφ' ἕν, 164 4 : 165 1
ὕφος, text, 22 n. 23 : 55 11

φάναι. *φησί* (*φασί*) introducing metaphrases, 339 18
φαῦλος, why persistently annotated, 305 6 : *ἐπὶ τοῦ φαύλου λαμβάνειν*, 438 25
φέρεσθαι *ἐπί τι*, in the terminology of "orders," 178 n. 15
φερώνυμα, 372 n. 51
φιλόλογος, 411 25
φιλοριστία, 353 n. 1
φράσις, as defined by Tryphon, 200 9 : as used in several meanings by, 202 4
φύσις. *κατὰ φύσιν* in etymological theory, 190 1

χ, τὸ χ̄, 23 n. 25
χαρακτηρισμός defined, 276 18
χαριεντισμός, 452 n. 64
χλευασμός, 452 n. 64
χρεῖαι, 28 14
χρῆσις, scholia concerned with, 366 28: as distinguished from παράδοσις, 374 19: χρήσεις, 374 3: metaphrases arising from, 367 16
χριστός, why persistently annotated, 305 6
χρόνος. παρὰ τοὺς χρόνους, 382 n. 4: ἀνάγειν τοὺς χρόνους, ἀνῆκται τοῖς χρόνοις, 382 n. 4

ψεῦδος and ψεύδεσθαι in scholia, 33 36

ὡσανεί, ὡσεί in notes upon ἀλληγορία 222 1

INDEX OF SCHOLIA

REFERRED TO IN THE TEXT OR THE NOTES

Note.—For three of the plays—Pl, N, Ra—certain entries are introduced by v(ide). In this case the scholia are not cited in the passage given, but merely explained thereby.

Sch. Pl—
1. 116 25 : 153 3 : 273 n. 33 : 285 25 : 305 30 : 337 16
3. 423 30 ven : v. 250
5. 347 1 : 411 9
6. v. 336
7. 303 22
8. 221 16 : 329 16
9. 385 n. 14 : 409 10 : 415 n. 15
11. 285 29 : 286 7 : 415 n. 15
12. 286 9
16. 318 16
17. 245 n. 88 : 208 n. 21 : 362 30 : 451 n. 57 Ald
20. 452 n. 64 : v. 250
21. v. 382 2 : 386 18 : 415 n. 15
23. 348 38 : 452 n. 64
27. 375 8
29. v. 342 n. 14 : 405 n. 9
31. v. 392 25
32. v. 342 n. 14
34. 208 n. 21
36. 347 18
38. 306 1
39. 387 18
41. 347 35 : v. 342 n. 14
44. v. 300 18 ff
45. 218 n. 43
47. 217 14 : 298 38
48. v. 300 18 ff
51. 207 21 : 208 n. 21 : 350 5
54. v. 300 18 ff
55. v. 305 26

Sch. Pl—
56. 155 17
57. v. 343
61. 232 n. 64
63. 375 9
66. 367 24 : 395 n. 13
67. 116 25
69. 266 n. 9
70. 307 n. 24
72. 331 4
74. 318 14 ven : 347 8
75. 122 5 : 160 20 : 433 n. 18 ven
77. 84 36 ven
80. 120 39
82. 347 19
83. v. 445 39
84. v. 382 1
85. v. 343
88. 286 12 : 382 n. 5 : 391 n. 1
94. 329 22
96. 306 2
100. 73 35
101. 343 24
103. 433 n. 21 ven
106. 331 5
109. v. 304 5
111. 266 n. 9
115. 210 n. 28 : 406 16
119. v. 300 20 ff
121. 210 n. 28 : v. 362 11 ff
122. v. 362 11 ff
123. v. 304 4
125. 233 1 : 347 19
127. v. 305 26 ff
134. 369 n. 37

Sch. Pl—
137. 323 25
138. 210 n. 28
145. 160 21
147. 286 18
149. 233 2 : v. 382 1
150. 233 4
151. 286 22
152. v. 249 24 ff
154. v. 349 21 ff
155. 395 n. 13
156. 257 n. 102
157. v. 343
159. 208 n. 21 : v. 362 11 ff
165. 341 n. 11
166. 79 27
168. v. 382 2
171. v. 349 21 ff
172. v. 382 2
173. v. 382 2
174. 302 n. 13
175. 302 n. 13
176. 231 18 : 232 n. 64 : 302 n. 13
177. 302 n. 13
178. v. 382 2
179. 302 n. 13
180. 302 n. 13 : 450 n. 53 : 450 n. 55
183. 349 21
184. v. 349 21 ff
185. 208 n. 21
189. v. 411 7 ff
190. 116 26
192. 369 26
197. v. 344
201. v. 229 19

Sch. Pl—
202. 304 3 : 325 20 : v. 343
203. 227 n. 59 : 410 26
204. 266 n. 9 : 349 22
206. v. 349 21 ff
208. 344 3
210. 41 32 Θ : 302 n. 13 : 347 20
213. 349 24
214. v. 300 20 ff
217. v. 300 20 ff
219. 231 19
220. 154 39 : v. 305 6
221. 344 6
222. 125 1 : v. 229 19
223. 86 7 : 160 22
224. v. 349 21 ff
227. 70 9 : v. 300 20 : 382 2
230. v. 305 26 ff
233. 153 5 : 317 10
234. v. 305 26 ff
236. v. 300 20 ff
237. v. 362 5 ff
239. 263 15 : 286 27
242. v. 305 26 ff
243. 208 n. 21
244. 208 n. 21
246. 153 7
247. 349 25
249. 299 18
250. 260 9
251. 452 n. 64
253. 221 n. 45 : v. 339 1 ff
255. v. 236 26
256. 300 11
257. 124 8
258. 115 4
259. 252 20 : v. 344
261. 153 7
263. 124 30 : v. 228 5
266. 379 27
267. v. 365 27 ff
268. 333 1
269. 208 19
271. 208 19
273. v. 339 1 ff
276. 315 21
277. 307 n. 24 : 450 n. 53 : 451 n. 58 Ald
278. 221 n. 45
279. 355 n. 9
283. v. 230 3
287. 221 n. 45 : 301 30 : 385 n. 14 : 450 n. 53
290. 135 8
292. 452 n. 64
294. v. 362 5 ff
295. 245 n. 88 : 335 7

Sch. Pl—
298. v. 364 28
301. v. 364 28
306. 343 33
307. 301 6 : v. 236 26
309. 178 9
310. v. 229 11
311. v. 236 26
312. 350 5
313. 221 n. 45 : 222 n. 47
314. 221 n. 45 : 222 n. 47 : 335 7
317. v. 300 20 ff
321. v. 300 30 ff : 395 n. 16
322. 434 8 ven
323. 315 n. 15
325. v. 364 26 ff
326. 451 n. 57 Ald
328. v. 339 1 ff
329. 227 n. 59
330. v. 392 10
338. 454 9
347. 301 6
348. 349 46
351. 379 29
353. 331 5
355. 259 3 : 303 23 : 332 24
358. v. 344
359. 318 1
363. v. 391 n. 1
368. 331 6 : v. 344
369. 237 19
373. 155 4
377. 334 39
379. 375 11
382. 331 34
383. v. 340 19 ff
385. 302 n. 13 : 383 n. 9 ven : 420 41 ven : 427 2 ven
386. v. 344
388. 359 n. 23
398. 332 25
399. v. 300 20 ff
401. 298 14
404. 270 28
406. 162 27
413. v. 342 n. 14
415. 118 20
418. 124 n. 1
422. v. 349 21 ff
423. 349 27
425. 343 13 : 349 5
426. v. 364 27
427. 231 21
431. 366 20
435. 245 29 : 246 3
438. 273 n. 33 : 325 25
443. v. 305 25 ff
445. 333 14

Sch. Pl—
447. v. 392 10 ff
451. v. 451 n. 61
453. 160 25
461. 259 5
466. 322 n. 32
470. 319 6 ven : 319 n. 28
476. v. 360 18 ff : 364 26 ff
480. v. 382 2
482. v. 339 1 ff
483. v. 305 26 ff
485. v. 300 20 ff
487. 163 21
493. 369 27
498. v. 300 20 ff
504. 124 35
505. 69 n. 12 ven : 155 4 : 155 n. 2
509. v. 229 19
512. 252 n. 93 : v. 300 20 ff
515. 250 29 : 410 11
516. 178 13
517. 333 2
520. v. 392 10 ff
521. 335 22
527. 210 n. 28
528. 79 31 : 80 19 : 349 29
529. v. 339 1 ff : 300 20 ff
530. v. 384 12 ff
531. v. 339 1 ff
535. 364 6 : 364 n. 30 : 432 n. 7
536. v. 349 21 ff
537. v. 250 17 ff
538. 210 n. 23 : 231 24 : 407 10
539. 328 20
544. 367 32 : 367 39 : 370 22
545. v. 364 26 ff
546. v. 443 n. 39
548. 208 n. 21
550. 221 n. 45 : 222 1
554. v. 229 16
555. 210 nn. 24 28 : 228 n. 59 : 406 18 : 407 18
557. 115 10
559. 406 20
560. 349 29 : v. 229 11
561. v. 229 14
565. v. 271 25 : 308 7 ff
566. 153 8 : 154 33 : 272 14 : 452 n. 64
571. v. 373 13 ff
572. 208 n. 21
574. v. 300 20 ff

Sch. Pl—
575. 208 n. 21 : 307 n. 24
578. v. 300 20 ff
579. 73 6
581. 208 n. 21 : v. 364 26 ff
586. 407 2
589. v. 229 16 : 342 n. 14
590. 349 29
593. 333 39
596. v. 382 2
597. v. 349 21 ff
600. 263 17
602. v. 384 2 : 229 19
606. 301 n. 11
607. 68 2 : 81 7
610. 146 38 : v. 300 20 ff
612. 233 5 : 320 1
616. 237 n. 70
619. 305 18
621. 302 n. 13
623. v. 339 6 : 395 n. 16
626. v. 300 20 ff
627. 118 21 : 385 n. 14
628. v. 230 3
631. v. 298 11 ff
635. 303 28
637. 340 8
638. v. 250 24 ff
640. v. 299 12
643. v. 300 20 ff
647. 343 34 : v. 339 6
650. 438 n. 19
652. 147 3 : 373 18
654. 348 18
656. v. 382 2
657. 258 6 : 271 25 : 395 n. 16
659. 79 32 : 80 21 : 80 29
660. 254 16 : v. 299 5 : 229 5
663. 246 4
664. v. 300 30 ff
670. v. 229 16
673. 81 22
675. 266 n. 9 : 208 n. 21
678. v. 382 8
681. 374 16 : 395 n. 13
682. 432 n. 6 ven : v. 339 6
685. v. 344
688. 331 7
689. 81 23 : 208 n. 21 : 369 n. 37 : 415 n. 15
690. 375 12
693. v. 382
694. 334 45 : v. 229 5
695. 73 36

Sch. Pl—
699. 245 n. 88 : 347 35
700. 452 n. 64
701. v. 239 3
703. 369 28
704. 300 20 ff
706. 154 39 : 208 n. 21 : 395 n. 15
713. 73 6
714. v. 366 28 ff
715. v. 392 10 ff
717. 85 28
718. 208 n. 21 : 383 n. 11 : v. 382 : 421 5
720. 41 26 : 208 n. 21 : 308 22 : 378 9
725. 433 n. 23 ven
729. 379 29
730. 236 n. 69
731. v. 307 6
732. v. 344
733. v. 229 19 : 385 n. 14
736. 287 1
737. 378 10
743. v. 392 10 ff
745. 210 n. 28 : 315 5 : 406 22
748. 115 10 : 117 45 : 153 9
750. 153 9
753. 307 n. 24 : 375 14
754. 305 1 ff
757. v. 344
763. v. 305 1 ff
768. v. 382
769. v. 443 n. 39
772. v. 250 21 ff
773. 382 n. 6 : 385 n. 14
774. v. 305 1 ff
775. v. 300 20 ff
778. v. 300 20 ff
779. 391 n. 1
782. 153 10
784. v. 360 18 ff
788. 124 n. 1
795. 405 n. 9
796. 452 n. 64
797. 38 2 : 137 4 : 331 8 : 418 19
800. 302 n. 13
801. 332 14
802. v. 339 1 ff
805. 208 19 : 450 n. 53
807. 287 5 : 379 31
808. 237 33 : 301 n. 11
810. 379 31
812. 304 13
814. 307 n. 24
815. 375 16 : 379 32
816. 307 n. 24 : 361 7 : 378 10

Sch. Pl—
817. v. 384 2
818. 245 n. 88 : 287 7
819. 210 n. 28 : 266 n. 9
821. 287 12
822. 116 27 : 118 21
828. 167 1
830. v. 305 24 ff
833. v. 374 : v. 300 20 ff
834. 73 7
837. v. 229 5
839. 208 n. 21 : 227 24 : 314 21 : 450 n. 53
842. 120 40
845. 347 33 : v. 382
853. 208 n. 21
858. v. 153 (II.)
859. 271 n. 20
861. 71 n. 18 ven
862. 208 n. 21 : v. 361 4 ff
869. 147 13
872. 84 8 : 305 n. 20 : 325 21
873. v. 361 4 ff
875. 116 3 : v. 380 ff
879. v. 392 10 ff
881. 236 n. 69
882. v. 379 25 ff
883. 367 25
884. 302 n. 13
885. 147 22 : 320 n. 29 : 344 8
889. v. 343 24 ff
891. 119 49
895. 116 28 : 124 8 : 154 39 : 360 11 : 378 12
897. v. 360 18 ff
900. v. 370 22 ff
904. 427 3 : v. 382 ff : 344
907. v. 350 1 ff
908. 375 17
910. v. 339 1 ff
912. 207 19
922. 208 n. 21 : 333 25
923. v. 305 24 ff : 364 26 ff
924. v. 364 28 ff
925. v. 382 19
929. v. 343 24 ff
930. 122 5 : 332 25
934. 120 15
937. v. 374
943. v. 382 ff
946. 207 16 : 221 n. 45 : 306 19
951. 221 n. 45
953. 208 n. 21
956. v. 379 25 ff

Sch. Pl—
957. 208 9
959. 118 23
961. 379 33
970. 246 25
972. 220 13 : 221 n. 45 : 450 n. 53
984. 307 n. 24 : 378 13
989. v. 392 10 ff
991. 433 n. 22 ven
997. v. 306 22 ff
999. v. 344
1002. 385 n. 14
1004. 221 n. 45
1008. transcpt. v. 305 24 ff
1011. 41 21 : 66 15 ven : 77 36 ven : 233 7 : 432 n. 5 Ald : 432 n. 6 ven
1013. 385 n. 14
1020. v. 344
1021. 236 27 : v. 384 12 ff
1024. v. 229 19
1026. v. 344
1029. 320 n. 29
1031. 320 n. 29
1035. 347 36 : 450 n. 55
1036. 343 16
1037. 80 2 : 368 n. 37 : v. 353 15
1045. 162 27
1047. v. 250 21
1050. 208 n. 21 : 307 12 : 325 22
1052. 122 6 : 154 41 : v. 353 15
1054. 385 n. 14
1056. 80 3
1057. v. 382 19
1061. 160 26 : 368 12
1062. v. 379 25 ff : 438 n. 11
1063. 208 n. 21
1064. 360 7 : 378 14
1065. v. 250 21 ff
1070. 349 47
1075. 385 n. 14
1078. v. 300 20 ff
1081. 252 n. 93 : v. 312 11
1082. 249 12 : 341 n. 11
1083. v. 319 27
1085. 305 12 : 378 14
1087. 379 34
1091. 116 28
1093. 73 7 : 206 9 : 208 19
1096. 450 n. 53 : v. 366 1 ff
1097. 118 24
1099. 221 n. 45 : 328 12
1109. v. 361 4 ff
1110. 385 n. 14 : 421 8 ven

Sch. Pl—
1115. v. 309 1 ff
1118. v. 298 12 ff
1119. 238 n. 70
1121. v. 309 1 ff : 353 15 ff
1123. v. 344
1124. v. 250 21 ff
1126. v. 382
1128. v. 353 15 ff : 382
1129. 385 n. 14 : 432 n. 5 Ald
1131. 314 14
1132. 385 n. 14 : 415 n. 15
1137. 307 11
1141. v. 339 1 ff
1142. v. 309 1 ff
1145. 237 15
1146. 221 n. 45
1153. 385 n. 14
1155. v. 379 25 ff
1158. v. 250 17 ff
1159. 348 31 : 385 n. 14 : v. 300 30
1161. v. 386 30 ff
1162. v. 305 1 ff : 361 4 ff
1165. 443 n. 39
1166. 221 n. 45
1167. 221 n. 45
1172. 320 n. 29
1175. v. 372 n. 11
1185. 349 6 : v. 300 20 ff
1189. 221 n. 45
1191. v. 254 12 ff
1193. v. 382 : 300 30
1194. 417 2 ven : 418 27 ven
1197. 118 25 : 385 n. 14
1199. 120 41 : 334 39
1206. v. 304 29
1208. v. 137

Sch. N—
1. 113 17 : 120 41 : 153 11 : 287 18
2. 325 27 : 385 n. 14 : v. 384 12 : 382 n. 5 : 415 n. 15
3. 68 3
5. 287 23 : 306 16 : v. 236 7
6. v. 382
8. v. 306 4 ff
10. 190 n. 9 : 208 n. 21
11. 121 2
13. 86 16 : 160 28 : v. 229 9
14. v. 382 8
15. 307 n. 24 : 378 17 : v. 364 28
16. 369 30 : v. 379 25 ff

Sch. N—
18. 122 6
20. v. 304 29 ff
21. 302 n. 13
22. 306 25
23. v. 366 27 ff
24. v. 344
25. 116 3
28. v. 298 12 ff : 384 12 ff
31. 302 n. 13
32. v. 379 25 ff
33. v. 229 19
36. v. 339 1 ff
37. 433 n. 12 Ald : 451 n. 61
38. v. 379 25 ff
41. v. 379 25 ff
42. v. 229 5
44. 316 7 : v. 365 8 ff
45. v. 379 25 ff
46. 270 2 : 302 n. 13
48. 306 8 : 355 n. 9
50. 364 30
51. 327 18
52. 384 33 : 415 n. 15 : v. 365 27 ff
53. 208 n. 21 : 375 19 : 409 11
57. v. 366 28 ff
58. 122 8
59. 360 22 : v. 382 8
60. 172 5 : 174 13
61. v. 306 5
62. v. 229 5
63. 348 39
64. 302 n. 13
67. v. 305 24 ff
68. v. 229 19
69. 301 n. 11
70. 334 4 : v. 364 28
71. 301 n. 11
72. 350 11
74. 443 10
80. 153 11 : 443 n. 38
83. 326 5 ven
88. 208 n. 21
89. 167 1
91. 325 29 : v. 304 29
92. 110 n. 12 : 167 2 : 443 n. 38 ven
94. v. 228 18 : 366 28
96. 379 35
98. 33 37
100. 287 27
101. 366 32
102. 154 43 : v. 305 6
104. 302 n. 13
105. v. 379 25 ff
106. v. 228 18
107. 208 n. 21 : 334 33
108. 326 2

Sch. N—
109. 383 n. 11 : 426 37
112. 80 25 : 340 14
113. v. 307 6 ff
120. v. 250 17 ff
121. v. 303 15 ff
122. v. 364 28
125. v. 304 29 ff
126. v. 237 1 ff
127. 162 n. 9
129. v. 305 1 ff
130. 160 29 : 190 n. 9 : 208 20 : 395 n. 15
131. 360 22 : 379 35
133. 385 n. 14
136. 287 30 : 338 1
137. v. 366 28 ff
138. 311 n. 5 : 333 3
139. v. 360 18
140. v. 360 18 : 344
141. 124 8
143. v. 349 21 ff
145. 360 15 : 378 18
146. 452 n. 64
150. 312 28
151. 237 4
152. 449 n. 52
155. v. 307 6
157. 333 26 : 360 7 : 378 19
158. 332 26
163. 339 n. 6
165. 349 29
166. v. 443 9
167. v. 344
169. 344 11
170. v. 343 24 ff
173. 372 7 : 395 n. 13
175. 288 1
176. 329 20
177. 288 6
178. 259 14 : v. 366 1 ff
179. 450 n. 53
180. 86 16 : 160 7 : 302 n. 13 : 395 n. 14
184. 110 n. 13 : 121 5 : 122 10 : 153 12
185. v. 379 25 ff
186. 372 n. 51
187. 121 6
192. v. 247 30
195. 109 n. 11 Ald : 116 4 : 273 n. 33 ven
201. 120 28 : 124 9
207. 154 4
209. v. 344
213. transcpt. 306 11
215. 307 n. 24
218. 111 n. 14
219. 288 8
220. 116 5

Sch. N—
223. 288 12 : 443 n. 38
225. v. 247 30
226. v. 364 28 ff
228. v. 305 26 : 407 38
230. 408 2 ven
231. v. 379 25 ff
232. 333 31
233. 221 n. 45
236. 407 21 : 453 n. 65
237. 109 n. 11 Ald
239. 37 18 ven
240. 341 8
241. v. 307 6 ff
242. v. 339 1 ff
247. v. 453 n. 65
248. v. 438 21 ff
249. v. 383 11
252. v. 221 1 ff : 366 28
254. 360 16
255. 114 6 ven
257. 407 24
258. 288 17
260. 122 11 : 190 n. 9 : 207 24 : 208 20
261. 122 14 : v. 379 25 ff : 452 n. 64
262. 341 n. 11 : 438 n. 15
263. v. 348 31
264. v. 325 27 ff : 339 5 : 382 3
265. 243 n. 84 : v. 247 30 : 403 15
267. 122 15 : 269 31 : 348 41
268. 211 n. 18
272. 382 n. 5 ven
275. 118 26 : 366 3 : 404 13
277. v. 303 4
278. 39 22
280. v. 247 30 : 250 21 : 304 30
282. v. 379 25 ff
283. 249 21
284. 249 21
285. 250 26 : v. 229 14
287. 405 n. 9
290. v. 247 30
293. 449 21 : v. 229 14
294. 110 n. 13 : 257 14 ven
295. v. 252 9 ff
297. v. 365 27
299. v. 247 30
300. 279 12 : 288 22 : v. 250 21 ff
302. 405 12
303. v. 247 30
304. 379 36
305. 288 24
307. 298 16

Sch. N—
310. v. 250 21
311. v. 250 21
312. 237 19
313. v. 247 30
15. 86 16 : 167 20 : 404 14
316. v. 272 15 ff
317. 198 n. 28 : 370 1
318. v. 360 19 : 364 28
319. 335 25
320. v. 365 8
321. v. 236 27
323. 81 25 : 254 34 ven : 395 n. 13
327. v. 344
328. v. 321 1 ff
331. 210 n. 28 : 342 3
332. 315 23 : v. 247 30
333. transcpt. 273 n. 31 : v. 247 30
335. 334 18 : v. 247 30
336. 375 20
337. v. 247 30 : 366 28
341. v. 342 n. 14
342. v. 300 20 ff
349. v. 366 28
350. v. 382 17
353. 289 1 : 302 n. 13
354. 410 29
355. v. 300 20 ff
358. 316 9 : 442 n. 30
359. v. 361 4 ff
361. 289 7 : 333 26
362. v. 360 18
363. v. 247 30
365. v. 379 25 ff
367. v. 332 13 ff
371. 40 28 : 162 28 : 178 n. 15 : 344 11
372. transcpt. v. 306 22 : 350 21 ff
374. 257 n. 103
375. transcpt. v. 339 6
377. 306 27
378. v. 248 26 ff
380. v. 299 12
383. v. 254 19
385. v. 304 29
386. 40 43 : v. 250 21 ff
387. 249 20
390. v. 379 25 ff
392. 124 9 : 327 27
394. v. 82 n. 5 : 344
396. v. 344
397. v. 229 16
398. 221 n. 45 : v. 366 28 : 379 25 ff
400. 302 n. 13
402. 81 26
404. transcpt. v. 229 11
405. transcpt. v. 364 28

Sch. N—
406. v. 229 19
407. v. 379 25 ff
408. 385 n. 14
409. 236 n. 69 : v. 382 8 ff
410. v. 344
411. 208 10
414. v. 305 1 ff
417. v. 339 6
419. 207 25
420. v. 247 30
421. 233 8 : v. 247 30
422. v. 332 1 ff
424. 244 19
425. v. 339 1 ff : 304 5
427. v. 229 16
428. v. 229 14
430. 333 42
431. 299 23
432. v. 366 28
434. v. 247 30 : 304 29 ff : 229 11
436. v. 250 21
438. 246 10 : 305 19
439. 86 16 : 198 n. 32 : 311 n. 5 : 332 7
440. v. 300 20 ff
442. 289 15 : v. 344
444. v. 250 21
445. v. 360 18 ff
446. v. 366 28 : 250 21
447. v. 362 11 ff
448. 208 n. 21 : 378 20
449. 208 20 : transcpt. v. 308 4 ff
450. 208 n. 21 : 237 15 : 378 21
451. transcpt. v. 308 4 ff : 433 n. 22 ven
453. 304 5 : 347 9
455. 332 10 : 332 27
456. v. 303 11
458. v. 229 11
459. 263 n. 4
465. v. 300 20
477. 236 n. 69
481. 438 n. 20
484. 329 10 : v. 303 4
485. v. 229 16
486. v. 339 6
488. 259 27
490. 332 1 : 332 28
491. 221 n. 45
496. 379 37
497. 122 16 : 153 13
498. 307 n. 24
506. v. 382
509. 259 27 : 379 38
510. 91 35
513. v. 250 21
516. v. 379 25 ff

Sch. N—
523. 208 10
524. v. 273 5
528. 220 6 : 221 n. 45 : 298 18
529. v. 220 6
530. 221 n. 45
531. 221 n. 45
533. v. 339 6 : 229 5
534. 221 n. 45 : 222 n. 48
536. 221 n. 45 : v. 344
537. 347 9
540. v. 370 17
542. 307 n. 24
544. v. 304 29 : 405 n. 9 ven
547. v. 305 1
549. 348 1
550. v. 250 6
551. v. 305 24
552. 208 n. 21
555. 347 21
556. 263 19 : 302 n. 13
559. v. 451 n. 59
560. 298 19
562. 450 n. 53
563. 405 13
566. 405 10
570. 210 n. 28
571. v. 250 6
580. 270 29
582. 328 15
583. v. 360 18 ff
585. 221 n. 45
586. 410 32
591. 207 17 : 208 n. 21
595. 39 24 : 91 37 : 372 n. 51
596. 250 9 : 395 n. 15
600. transcpt. v. 124 n. 1 : 344
601. v. 250 6
604. v. 339 5
607. 153 13
609. 374 10 : 386 n. 16
614. v. 382 9
615. v. 298 12 : 250 6
616. v. 244 13 ff
618. v. 305 1 ff
619. v. 250 21 ff
621. v. 379 25 ff
624. 379 25 ff : 382 : 384 12 ff
627. 153 13
628. v. 229 11
629. v. 366 28
630. v. 247 30
633. v. 303 5 ff : 360 19
635. v. 305 26
638. 368 29 : v. 382 8
640. v. 364 28 : 407 26 : 438 n. 18

Sch. N—
643. 438 n. 20
644. v. 339 6
649. v. 305 1 ff
650. 361 7
653. 108 n. 9 Ald : 124 10 : v. 344
655. v. 339 6
657. v. 350 1 ff
661. transcpt. v. 308 6 ff
663. v. 344
667. 326 3
669. v. 307 6 : 365 27 ff
670. v. 344
673. 302 n. 13
674. 329 11
686. 302 n. 13
687. transcpt. v. 387 3
695. v. 307 6 : 301 1
696. 122 17 : v. 300 20 ff
699. 370 n. 38 : 375 22
700. v. 305 26 ff : 229 19 : 229 11 : 250 6
702. v. 360 18
703. v. 344
707. 153 14
708. 163 23
710. 247 15
717. v. 343 24 ff
721. v. 229 5
726. 348 2
727. 348 2 : v. 344
729. 379 39
730. v. 445 29 ff
731. 122 18
734. 113 24 : 121 7
740. 375 24 : v. 379 25 ff
741. v. 305 1 ff : 229 5
742. v. 305 1 ff
743. 122 19 : v. 379 25 ff
744. v. 365 8 ff
745. 73 9 : v. 379 25 ff
746. 122 19 : 153 15
749. v. 382 : 384 12 ff
751. 211 n. 28 : v. 308 7
752. v. 382
759. 81 28 : 307 n. 24
760. v. 304 29 ff
761. 121 7
762. 375 26
764. v. 366 1 ff : 341 13 : ib. n. 11
765. v. 379 25 ff
767. 250 23 : v. 366 1 ff
769. v. 344
770. 360 8 : 378 22
777. v. 379 25 ff
781. v. 318 25 ff
783. v. 365 8 ff
784. 259 15
787. 153 16
790. 210 n. 23

Sch. N—
792. v. 247 30 ff
799. v. 229 11
800. 208 n. 21 : 308 25 : 452 n. 64
803. 125 1
807. v. 300 20 ff
811. 375 27
815. v. 228 18
818. 153 17
819. v. 300 20 ff
821. 307 n. 24
829. 153 18
830. 226 6 : 242 30 : v. 382 4
832. 331 26
834. 334 22
838. v. 382 : 308 7 : 304 29
841. v. 303 4
842. v. 305 1 ff
845. v. 229 14
846. 221 n. 45 : 345 n. 16 : v. 365 27 ff
850. v. 317 31 ff
853. 221 n. 45 : 225 12
855. 299 9 : v. 250 17 ff
857. 307 n. 24
859. v. 382 19
860. v. 339 1 ff
862. v. 361 4 ff
863. 382 n. 4
864. 378 24 : 432 n. 6 : v. 308 6 ff : 309 4
865. 252 n. 93 : v. 349 46 ff
868. 257 15
869. 69 n. 11 : 273 n. 29
870. v. 344
872. v. 379 25 ff
873. 335 26
874. 299 14
875. v. 305 26
877. v. 365 27 ff
878. 124 10
879. 344 16
880. 443 n. 39
881. 153 18 : 379 40 : v. 382 8 ff
885. v. 343 24
889. 118 28
902. v. 304 29 ff
905. 155 5
906. 153 19
907. 221 n. 45 : 321 4 : 346 5
908. 379 40
910. 221 n. 45
911. 81 30 : 82 24 : 395 n. 15
913. 221 n. 45 : v. 343 24

Sch. N—
915. 116 29 : 344 18
916. v. 321 1
920. v. 343 3
922. v. 387 3
924. v. 451 n. 59
928. 331 10
929. 228 n. 59 : v. 339 1 ff
930. 318 2
932. 122 20
935. 125 2
936. 125 2
939. 68 34 : 320 2
940. v. 305 1 ff
941. v. 250 17 ff
943. 443 n. 39
947. 210 4 : 210 n. 28 : 375 28
950. 82 n. 5
958. 420 6 ven
959. 125 2 : v. 229 19
965. 375 30
967. 418 28 : 420 8
973. v. 339 1 ff
975. v. 382 8 ff
980. 379 41
981. 382 n. 3
983. v. 308 4 ff
984. 221 n. 45 : v. 372 n. 51 : 385 n. 14
985. 221 n. 45 : 385 n. 14
988. 348 15
989. v. 229 13
991. v. 339 5
994. v. 379 25 ff
995. v. 379 25 ff
997. 366 33
998. 228 n. 59
999. 347 2
1003. v. 247 36 ff
1004. 248 5
1005. 210 n. 28 : v. 382 8 ff
1006. 349 31
1007. v. 308 6
1008. 375 33 : 411 13
1010. 359 1
1013. transcpt. v. 308 6 : 343 24
1019. v. 339 5
1022. v. 302 7
1024. v. 229 5
1030. 252 n. 93 : 379 25 ff
1031. 121 8 : v. 300 30 ff
1034. v. 305 1 ff
1038. v. 303 4 ff
1041. v. 341 4 ff
1042. v. 298 12
1043. 125 23

Sch. N—
1047. 208 n. 21 : v. 305 26 : 253 16
1051. 385 n. 14
1053. v. 250 6
1054. 347 2
1057. 259 16
1059. 323 31
1063. 382 n. 6
1068. v. 229 16
1070. v. 365 8 ff
1071. 318 18
1072. 349 47
1073. v. 302 22 ff
1075. 329 20
1078. v. 379 25 ff : 339 6
1081. v. 304 29 ff
1085. 318 n. 26
1086. v. 300 20 ff
1087. 334 14
1088. 318 3
1089. 314 23
1096. v. 343 24
1103. 116 30
1104. 122 20 : 405 n. 9
1107. v. 229 5
1108. 208 10 : v. 344
1109. 443 n. 39
1111. 259 28 : 322 n. 31 : v. 366 28
1115. 331 11 : v. 300 20 : 252 9 ff
1116. 332 29
1117. 379 41
1120. v. 379 25 ff : 229 11
1125. 208 n. 21 : 266 n. 9
1129. v. 308 6 ff
1130. 91 23 : 221 n. 45
1131. 118 29 : v. 382
1134. 378 25
1135. v. 382
1142. v. 344
1146. 122 21
1147. v. 229 14
1150. v. 379 25 ff
1152. 155 5
1159. 315 n. 17 ven
1160. 206 n. 13 : 208 n. 21
1161. v. 305 1 ff
1163. 163 1 : v. 247 30 ff
1170. 91 24 : 135 17 : 160 30 : v. 371 10 ff
1171. 121 9 : 160 31 : 334 12
1174. v. 304 5 : 382 8 ff
1176. 307 n. 24
1178. 348 18
1181. v. 344

Sch. N—
1184. 178 n. 15 Ald
1187. 155 18 : 302 n. 13 : v. 343 3
1189. v. 343 3
1191. v. 344
1192. v. 340 12 ff
1193. v. 305 1 ff
1195. 237 4 : v. 229 14 : 303 18 ff
1197. 228 n. 59
1198. transcpt. v. 365 27 ff
1200. v. 344
1201. v. 365 8 ff
1203. v. 305 26 ff : 365 8 ff
1205. 167 3
1206. 394 n. 9 : 407 26
1209. v. 344
1214. 118 30 : 265 33
1216. v. 344
1218. v. 344
1219. v. 273 6
1221. 252 24 : 253 11
1223. 322 n. 31 : 323 1 : 334 27
1225. 153 19 : 304 12
1229. v. 229 5
1235. v. 344
1237. 208 10
1238. 206 10 : 208 10 : 347 10
1240. 153 20
1241. v. 229 22
1246. 116 6 : 120 15
1252. v. 332 13 (?) : 344
1253. 248 2
1255. v. 229 5
1256. v. 344
1258. v. 344
1261. 135 9 : 450 n. 53
1263. v. 344
1264. 239 n. 73 : 427 8
1269. 319 21
1272. 347 10
1277. transcpt. 322 n. 31 : v. 305 1 ff
1279. 109 n. 11 Ald
1289. v. 204 1
1291. v. 344
1297. v. 229 19
1299. 69 n. 11 : 116 32 : 147 33 : 339 n. 6
1302. 334 37
1303. 118 31 : 120 16 : 135 n. 24
1304. 91 24
1308. v. 373 18
1309. 273 n. 32
1310. 333 4
1311. v. 300 20 ff
1317. v. 229 16

Sch. N—
1320. v. 344
1322 395 n. 13
1335. 335 5
1338. 332 10
1345. 307 n. 24
1349. v. 344
1352. v. 366 28 ff
1354. v. 364 28 ff : 366 28
1357. v. 305 1 ff
1358. v. 344
1360. v. 349 21 ff
1364. v. 382 8 ff
1367. v. 204 1 : 364 28 ff
1368. 379 42
1372. transcpt. 136 1 : 178 n. 15 : 347 22
1375. v. 250 6 ff
1376. v. 379 25 ff
1379. 335 18
1380. 318 4
1381. v. 365 27 ff
1384. transcpt. v. 361 4 ff
1385. v. 344
1389. 348 3
1390. v. 342 n. 14
1392. v. 319 3
1400. 332 29
1403. v. 300 20 ff
1404. 347 23
1406. 307 14
1407. v. 305 1 ff
1408. v. 379 25 ff
1416. v. 300 30 ff
1417. 349 32
1420. v. 304 29 ff
1421. 147 42 : 155 5
1423. 318 n. 26
1425. 350 1
1426. v. 305 24 ff : 298 12
1427. v. 365 27 ff
1429. 218 15
1430. v. 333 8 ff
1432. 347 24
1436. v. 229 5
1438. v. 344
1440. 343 35
1453. v. 305 1 ff
1457. v. 229 11
1468. 385 n. 14
1473. 124 11 : 124 39
1474. 238 n. 70
1477. v. 387 3
1480. v. 344
1482. 257 23 : 334 6
1483. 124 12
1485. 119 49
1486. v. 379 25 ff
1488. v. 305 1 ff
1489. 332 30

Sch. N—
1492. 115 4
1496. v. 229 19
1500. 328 13
1501. 307 n. 24
1504. 115 4 : 348 4
1507. v. 305 1 ff
1508. 125 3 : 120 18
1509. 73 11
1510. transcpt. v. 344. (The annotator punctuates at γάρ.)

Sch. R—
1. 118 32 : 332 19
4. 221 n. 45 : v. 311 12
5. v. 344
8. v. 344
11. v. 344
13. 302 n. 13 : v. 344 : 432 n. 5
15. 165 20
18. 410 34 : v. 344
19. 115 11 : 153 22
21. v. 229 11
23. v. 305 1 ff
25. v. 303 17 ff
27. 121 9
28. 116 33
32. 322 31
38. 221 n. 45 : v. 308 6 ff
40. 124 12 : 153 24
41. v. 298 36 ff : 432 n. 5
46. 121 10
47. v. 381 4 ff
48. 208 n. 21
51. 115 12 : 116 34 : 116 37 : 117 46 : 153 26
53. 382 n. 5 : 408 30
55. 302 n. 13 : 383 n. 11 : 430 26 : 432 n. 5
56. 116 38
61. 215 12
62. 360 23
64. 350 12 : v. 300 20 ff
78. 33 35 ven : 432 n. 10 ven
79. 208 n. 21
82. 379 25 ff
83. 302 n. 13
84. 71 n. 18 ven
85. 221 n. 45 : 221 1 ff : v. 308 9
86. 302 n. 13
87. 302 n. 13
91. v. 177 11 ff

Sch. R—
92. 360 23 : 364 26 : 421 12 ven
93. 221 n. 45 : 375 37
96. 307 1
99. v. 229 11
102. v. 303 17
103. 167 n. 16 : 264 n. 4 : 331 12
104. 379 43 : 432 n. 5
106. 375 39
107. 344 20
113. v. 361 4 ff
116. 116 7
121. 350 2 : 372 20 : 395 n. 14
122. v. 438 21 ff
123. v. 438 21 ff
126. 349 34
128. v. 318 14 : 307 6 ff
129. 301 n. 11
133. 69 n. 12 ven : v. 344
134. 208 n. 21 : v. 308 6 : 423 38
138. 355 25
139. 124 13 : v. 364 28 : 443 n. 38
141. v. 386
142. 343 23
146. v. 386 2 : 379 25 ff
149. v. 379 25 ff
153. 63 11 ven : 420 13 ven
156. v. 364 26 ff
158. 379 25 ff
159. v. 385 n. 14
169. 73 12 : 320 n. 29
171. 125 4
173. 115 12 : v. 344
174. 116 8 : 122 22
175. v. 305 24
177. 148 3 : v. 379 25 ff
179. v. 229 5
180. 120 28 : v. 344
181. 110 n. 12 ven
184. 117 9 : 432 n. 10
185. 155 19
186. 329 2 : 432 n. 5
187. 155 20 : v. 340 27
191. 67 n. 9 : 221 n. 45 : 375 41 : 423 41
194. v. 238 16
196. v. 344
199. v. 303 17 ff
200. 379 43
202. 348 17
203. 259 17
204. 250 24 : 303 30
209. 92 12
211. 324 22
212. 303 32
216. 301 n. 11 : 334 25

Sch. R—
217. 303 10
218. 227 25 : 385 n. 14
221. 115 13
222. 160 32 : 378 27 : 433 n. 22
223. 430 32 ven : 432 n. 5 ven
228. 344 22
230. 432 n. 5
232. 382 n. 4
240. 125 4
241. v. 229 11
243. 361 8
244. 375 43
247. 406 34
248. 210 n. 24 : 382 n. 2 : v. 379 25 ff : 247 22
251. 237 16 : v. 300 20 ff
259. 81 31 : 395 n. 13
260. v. 305 1 ff
263. 318 13 : v. 300 20 ff
268. 110 n. 13 : 118 34 : 120 18 : 120 29
269. 122 23
270. 81 32 : 82 21 : 84 29 : 110 n. 12 : 395 n. 13 : 421 15
272. 115 14
274. 110 n. 12 ven
275. 323 32 : 347 11
276. v. 340 12
280. 375 46
281. 237 19
283. v. 321 1 ff
286. 122 23 : 153 26
293. 372 n. 51 : 385 n. 14 : 393 n. 6
294. 116 41
295. 163 2 : v. 228 18 : 429 24 : 450 n. 55
297. 119 50 : 382 n. 5 ven
298. 121 11 : 326 7
300. v. 305 1 ff
301. 122 24
303. 166 n. 15
308. 121 11 : 424 1 ven : 432 n. 10 ven : 450 n. 53 : v. 300 20 ff
310. 221 n. 45
312. 259 5
313. 105 n. 2 ven : v. 343 3 ff
314. 116 36
316. 110 n. 12
319. 347 11
320. 162 1 ven : 424 13 ven : 433 n. 13 ven
326. v. 382
327. v. 343 3 ff

Sch. R—
330. 432 n. 7
331. 320 28 : v. 229 5
335. v. 250 21 : 299 12
336. 320 29
338. v. 387 3 ff
339. 378 27
340. 253 32
343. 215 n. 36 : 221 n. 45 : 307 2 : 341 3 : 321 14 ven
344. 229 16
345. 411 1 : v. 250 6
350. v. 299 12
351. 165 17 : 391 n. 11 : 334 19
354. transept. 424 21
355. v. 229 14
357. 221 n. 45 : 383 n. 11 : 426 40 : 432 n. 11 ven
358. 208 n. 21
359. v. 364 28
360. 348 16
361. v. 360 18
363. 161 34 ven : v. 384 2
364. v. 384 2
366. v. 387 3 ff
372. 156 25 : 343 9 : 424 25
373. 116 42
374. 238 n. 70
376. v. 339 6
377. 236 n. 69
378. v. 387 3 ff
380. 379 44
388. 83 28 : 375 47
393. v. 228 18
395. 273 n. 29 : 273 n. 32 : 307 4
402. 348 4
404. v. 250 6
405. 244 17
406. 238 n. 70 : v. 228 18
407. 40 49 : 372 n. 51
410. v. 305 26 ff
411. v. 386
414. 116 43
418. 208 n. 21
419. v. 305 1
420. 231 n. 45 : v. 308 4 : 432 n. 11
421. v. 343 24 : 452 n. 64
422. 273 n. 30
423. transept. 438 21 ff : 438 n. 11
427. 247 4 : 295 4
431. 117 12
434. 259 18
435. v. 342 n. 14
439. 385 n. 14
440. 156 28

Sch. R—
441. v. 301 1 ff
443. v. 379 25 ff
445. transcpt. v. 301 1 ff : 344
450. v. 335 20
453. 228 n. 59
454. v. 300 20 ff: 343 3
456. 166 n. 15 : v. 384 14 : 393 4
459. v. 305 24 ff
460. 269 23
463. v. 303 11
468. 342 n. 14
469. 81 37 : 208 n. 21
470. 255 19
472. 251 19 : v. 340 27
474. 80 5
475. 245 25
477. 302 n. 13
478. 303 26
479. 122 25 : 354 1
481. 236 27
482. 161 1
483. 115 14
484. 122 27
487. 153 27 : 155 n. 2 Ald : v. 343 24
490. v. 229 5
492. v. 229 14
494. v. 305 26 : 303 11
497. v. 379 25 ff
498. v. 344
499. 248 14
501. 178 n. 15 Ald : 432 n. 11 ven
503. 116 8
504. v. 301 1 ff
505. v. 309 5
506. 365 1
507. 308 29 : 393 n. 6
511. 167 4
512. 115 15 : 120 19 : 259 29 : v. 317 34
516. 334 48
518. v. 304 29 : v. 229 5
520. cp. p. 288 10
521. 125 5
522. 122 29
526. v. 344
527. v. 339 6
529. v. 305 26
535. 221 n. 45
537. 221 n. 45
538. 221 n. 45
541. 302 n. 13
542. v. 387 3
543. 70 13 : v. 229 11
544. v. 339 6
548. 450 n. 53
549. 116 9
551. 115 5

Sch. R—
552. v. 300 20 ff
553. v. 379 25 ff
554. 111 33
555. v. 387 3
558. 81 39 : 395 n. 13
560. 365 31
562. v. 229 14
563. 115 17 : v. 301 1 ff
565. 82 1
566. 379 44
567. 67 9 : 395 n. 13 : 421 17
569. 38 3 : v. 302 7
570. 302 n. 13
575. 116 44
576. 299 32
578. 208 n. 21 : v. 305 26
588. 375 48 : 421 21
590. 116 10 : 178 4
594. 259 6 : v. 250 6
603. 324 3
605. v. 339 7
606. 111 34 : 115 17
607. 116 44
608. 120 1
610. v. 298 12
611. 40 2 ven : 333 21 : 430 35 ven
614. v. 250 21
615. v. 305 26
618. 254 19 : 332 32
619. 393 n. 6
621. 148 13 : 386 n. 16
623. v. 344
625. v. 339 1 ff
626. 332 33
627. 153 28
628. 153 29 : 295 5 : 349 35
632. 125 5 : v. 339 1 ff
635. 116 11 : v. 301 1 ff
636. 82 1
637. 117 6
638. v. 311 12 ff
639. v. 343 3
644. v. 308 4 ff
645. 122 29
646. 122 31 : 153 30 : v. 344
647. v. 229 14
649. 115 18 : 153 31 : v. 305 26
651. 431 n. 4
652. 345 n. 16 : 348 5
653. 115 19 : 153 31
654. v. 367 26
657. 115 20 : 124 13 : 153 32
658. 115 20
659. 122 32

Sch. R—
660. v. 349 21
664. 115 21
670. v. 273 6 : 339 6
681. 221 n. 45
684. v. 305 26
685. 263 21 : 347 12 : 385 n. 14
686. 92 2
688. 344 23
689. v. 385 20
690. 421 25 ven
697. 335 4
700. v. 305 26
703. transcpt. v. 344
704. 221 n. 45 : 432 n. 5
706. 236 n. 69
709. v. 385 21
710. 133 33
714. 270 30 : v. 300 20 ff
718. 221 n. 45 : 222 n. 48
723. v. 204 1 ff
725. 208 11 : 222 n 48
730. 379 45
733. v. 304 29
736. v. 318 16
738. 116 11
741. 333 40
743. transcpt. v. 344 : 300 20 ff
745. 263 n. 4 : 333 21 : 432 n. 6 ven
749. v. 332 18
750. 153 33 : 154 28 : 326 8
753. 263 n. 4 : 367 1
756. 169 9 : 170 15 : 178 n. 15 ven
761. 332 34 : v. 339 1 ff
762. v. 250 6
765. v. 230 3 : 344
767. 347 12
774. v. 298 12
775. 432 n. 5 ven
778. 344 25
781. 263 n. 4
783. 124 14
788. v. 300 20 ff
790. 421 30 ven
791. 421 34 ven : 432 n. 11 ven
798. 208 n. 21 : 375 49 : 384 23
800. 317 11 : v. 364 28 ff
802. 208 n. 21 : v. 307 6
804. 277 11
807. 236 n. 69 : v. 308 6
808. v. 344
810. 349 36
812. v. 349 12 ff
813. v. 343 3
814. 273 n. 31
815. v. 247 30

Sch. R—
816. v. 273 6
817. v. 229 11
818. 221 n. 45 : 409 12 : v. 304 7 : 343 3
819. 208 21 : 208 n. 21
820. v. 299 5 : 273 3
821. 207 23 : 208 n. 21
822. 221 n. 45 : 222 2 : 278 27 ven
823. 411 3
824. 221 n. 45 : 365 10
825. 208 5 : 208 n. 21
826. 161 2 : 207 18 : 208 n. 21 : 421 37 : 433 n. 21
828. v. 303 26 ff : 339 6
830. 116 12
833. v. 387 3
835. v. 321 1 ff
837. v. 247 30
838. 433 n. 24 ven
839. 67 n. 10 ven : 71 n. 18 ven : 71 n. 19 ven : v. 308 5 : 247 30
840. 161 3
841. v. 247 30
842. v. 247 30
847. v. 387 3
848. v. 366 28
850. 430 39 : 432 n. 11
852. 221 n. 45
854. add to list p. 376 3
855. 221 n. 45 : 451 n. 61
859. v. 366 1 ff
861. 222 n. 48
862. 208 n. 21
869. v. 344
874. 125 6 : 332 34
875. v. 229 16
877. 247 32
881. v. 299 17 ff
886. v. 387 3
887. 333 43
888. v. 304 29 ff
890. 208 11
891. 108 n. 9 ven
892. 208 n. 21
894. 334 1
896. 210 n. 28 : 406 24
897. v. 166 n. 15 (4) : 302 22 ff
902. 365 24 : v. 300 20 ff
903. v. 308 5 ff
904. v. 360 18
907. v. 250 17 ff
908. v. 298 12 ff
910. 302 n. 13
914. v. 360 18
916. v. 250 6
917. 125 6 : 386 n. 16
918. 124 14

Sch. R—
920. 332 15
921. v. 300 20 ff
922. v. 366 28 ff
924. v. 204 1
926. 433 n. 22 ven
928. 259 7 : 298 1
932. 40 17
935. 66 n. 7
937. 333 27
938. 379 46
939. 299 20
940. v. 250 17 ff
941. 237 5
942. 221 n. 45 : 222 n. 48
943. 221 n. 45 : 343 37
944. 221 n. 45
948. v. 366 28
951. 167 5 : v. 300 20 ff
952. v. 344
954. v. 300 20 ff
956. v. 360 18 ff
958. 167 5
960. 343 15
961. v. 247 30
962. 343 27
963. 432 n. 11
965. 120 1 : 432 n. 5
966. 145 6 : 248 7
970. 424 29 ven : 432 n. 5 : 432 n. 10 : v. 385 17
971. 167 6
973. v. 229 16
974. v. 229 16
976. v. 344
981. 348 42
986. 328 14
988. v. 250 6
990. 247 22 : 301 n. 11 : 424 44 ven : 432 n. 5 : 432 n. 10 ven
992. 116 12 : 125 6 : 450 n. 53
995. v. 385 22
999. 324 23
1001. 343 29
1004. 115 21
1005. v. 387 3
1011. v. 305 6 ff
1012. 407 26 : 450 n. 55
1014. v. 247 30
1015. v. 315 n. 15
1017. 208 n. 21
1026. 408 20
1028. 70 20 ven : 408 24 : 418 34 ven : 432 n. 5 : 432 n. 9 ven : 433 n. 15 ven
1035. 166 n. 15 ven
1037. v. 305 8
1038. v. 406 32 ff

Sch. R—
1042. v. 229 5
1043. v. 372 n. 51
1051. 331 26
1056. v. 305 7
1057. 207 15
1058. v. 301 1 ff
1060. v. 305 1
1066. 332 3 : v. 365 9
1067. 115 22 : 324 1
1068. v. 230 3 : 229 5
1069. v. 340 12
1071. v. 301 27
1073. v. 364 28
1074. 365 32
1076. v. 250 6
1081. 350 6
1084. v. 344
1085. v. 247 30
1086. v. 384 2
1089. v. 360 18
1092. 73 13
1093. 301 n. 11 : 427 15 ven
1094. 301 n. 11
1096. 335 32 : v. 308 5
1098. v. 305 26
1100. v. 305 26
1101. v. 204 1
1102. v. 360 18
1103. 221 n. 45
1104. v. 305 26
1108. 314 24
1113. 271 26
1116. v. 344
1119. v. 360 18 : 364 28
1121. 271 26
1122. 73 13
1123. transcpt. v. 318 24
1124. 425 1 ven : 432 n. 11 ven
1126. 187 30
1136. 117 12 : v. 344
1144. 425 7 ven
1146. v. 300 20 ff
1149. 117 14 : 425 13
1150. 155 6 : v. 229 11
1162. v. 344
1163. v. 299 12
1168. 80 6
1171. v. 229 16
1176. v. 305 26
1178. 208 n. 21
1180. 333 31
1190. 64 n. 4
1196. 432 n. 10 ven
1198. v. 229 11
1202. v. 344
1206. 425 20 ven
1211. 431 1 ven
1212. v. 332 21
1220. v. 305 1

Sch. R—
1221. 208 11 : 221 n. 45 : 222 n. 48
1223. v. 300 20 ff
1227. 432 n. 6 ven
1235. v. 343 3
1236. v. 343 3 : 229 14
1240. 73 14
1243. v. 300 20 ff : 343 24
1247. v. 304 29 ff : 341 8 ff
1256. 299 21 : v. 343 24
1259. 221 n. 45 : 273 n. 28 : v. 300 20 ff
1260. 349 37
1262. v. 344
1263. 65 3 ven : 105 n. 3 : v. 305 26 : 418 38 ven
1264. 115 22 : 155 20
1265. 92 12 : 164 18
1270. 425 26 ven : 431 4 ven : 432 n. 11 ven : 433 n. 12
1274. v. 247 30
1276. 433 n. 12 ven
1278. v. 349 5 ff
1279. 334 8
1280. v. 360 18
1281. v. 305 26
1282. v. 229 19 : 431 5 ven
1283. 65 n. 5 ven
1286. 65 n. 5 ven
1291. 298 22 : v. 360 18
1294. 431 3 ven : 432 n. 11 ven
1297. v. 366 28
1298. v. 343 24 : 344
1299. 302 n. 13 : v. 250 6
1302. 302 n. 13 : v. 364 28
1304. 343 12
1305. 118 35 : 432 n. 5
1308. 155 6 : v. 364 28
1309. v. 453 n. 65
1311. v. 254 8
1314. 257 19 : v. 249 1
1315. v. 229 11
1320. 250 22 : v. 364 28
1328. 221 n. 45
1331. 257 9 : 433 n. 12 ven
1338. 432 n. 11 ven
1340. v. 386 2
1341. 453 n. 65
1343. v. 384 2
1344. 433 n. 12 ven
1349. v. 250 21 : 360 18
1350. v. 229
1356. v. 250 17
1360. 443 n. 39
1363. v. 229 11

Sch. R—
1367. 117 7
1369. 382 n. 3
1370. v. 305 26 ff
1372. v. 250 17
1374. 326 n. 44
1376. v. 364 28
1378. 115 23
1380. v. 229 11
1383. transcpt. v. 247 30
1386. v. 382 8
1400. 425 30
1401. 73 14
1413. 296 21 : 425 33
1414. 117 8 : 432 n. 11
1418. 117 17
1422. 421 42 ven : 425 36 ven
1423. 116 13
1425. v. 344
1427. 115 23 : 117 18
1431. 218 31 : 221 n. 45
1432. 108 n. 9 ven
1434. v. 300 20 ff
1437. 64 17 ven : 221 n. 45 : 222 n. 47 : 425 37 ven : 432 n. 11 ven
1440. 64 n. 4 ven : 178 n. 15 Ald
1445. transcpt. v. 308 5
1451. 125 7 : 221 n. 45 : v. 385 20
1453. 431 12 ven
1455. v. 300 20 ff
1456. 155 7
1459. 221 n. 45 : 222 n. 47 : 368 30
1465. v. 344
1466. 450 n. 53
1467. 117 9
1470. v. 229 22 : 305 26
1473. 318 6
1478. v. 450
1482. 334 41
1483. v. 360 18
1497. 208 n. 21 : v. 360 18
1499. 335 11
1504. 122 33
1505. 307 n. 24
1506. 39 32 ven : 172 27 ven
1512. 307 15
1518. v. 300 20 ff
1520. v. 273 5
1528. v. 273 6
1531. v. 344

Sch. Av—
1. 115 24 : 122 34
2. 177 20 : 298 23

Sch. Av—
3. 257 17
4. 208 n. 21 : 365 13
6. 82 2
8. 208 n. 21
10. 155 7
11. 302 n. 13
13. 432 n. 5
14. 238 n. 70
15. 170 20 ven
17. 250 10 : 432 n. 6 ven
19. 68 9
20. 120 30 : 121 12
22. 153 34
23. 73 16 : 113 25 : 122 35 : 155 7
31. 302 n. 13
34. 208 12 : 208 n. 21 : 221 n. 45 : 222 n. 48
35. 206 14 : 208 n. 21
38. 450 n. 53
40. 231 26
43. 121 12 : 178 16 : 432 n. 5
47. 321 5
50. 121 15
58. 161 4 : 395 n. 14 : 432 n. 5 : 432 n. 6
60. 118 36
61. 121 16
62. 148 34
63. 331 31
66. 69 11 : 122 36
68. 307 n. 24
76. 425 45 ven
78. 360 24 : 379 47
79. 244 38
85. 125 7
87. 122 36
89. 236 n. 69 : 237 5
90. 450 n. 55
91. 272 3 : 298 24
93. 121 17
94. 121 19
102. 160 14 : 316 n. 19 : 382 n. 6 : 440 n. 21
103. 121 19
106. 208 12 : 208 n. 21
108. 250 22
111. 221 n. 45 : 222 7 : 222 n. 47
121. 208 n. 21 : 244 25
122. 71 n. 20 ven : 419 1 ven
123. 273 n. 29
135. 272 3
139. 301 n. 11
141. 237 16
142. 148 45 : 307 n. 24
145. 382 n. 8
149. 258 7 : 385 n. 11 : 432 n. 5

Sch. Av—
150. 259 19 : 271 1
152. 320 n. 29
156. 208 n. 21
158. 221 n. 45 : 222 7 : 393 n. 6 ven
162. 154 35 : 308 1
165. 208 n. 21 : 234 6
167. 333 5
168. 432 n. 6 ven
175. 348 32
180. 153 35
181. 245 13
184. 239 n. 74 : 245 15
186. 221 n. 45
188. 382 n. 8
192. 244 27
193. 258 5
203. 382 n. 6
204. 73 17 : 311 n. 5
209. 92 12 : 155 21 : 208 12 : 208 n. 21 : 273 n. 26
210. 250 25
212. 321 6 : 372 n. 51
213. 344 26
215. 333 33
217. 432 n. 5 ven
218. 210 n. 28
222. 105 n. 4
225. 125 8
227. 155 22 : 249 4 : 405 n. 9
228. 160 4
231. 233 11
235. 249 5
237. 155 22 : 160 11 : 249 6
254. 232 n. 64 ven
266. 234 15 ven : 427 24 ven
299. 427 30 ven : 432 n. 5 ven : 434 10 ven
303. 432 n. 6 ven
304. 432 n. 5 ven
348. 433 n. 12 ven Ald
358. 427 33 ven
395. 450 n. 53
400. 156 27
401. 221 n. 45
414. 334 10
417. 68 10 : 155 8 : 332 11
420. 348 24
426. 307 n. 24
428. 264 n. 4 : 322 n. 31
435. 125 9
436. 422 5 ven
437. 210 n. 28
440. 332 35 : 432 n. 5 : 432 n. 6 ven
441. 301 n. 11 : 422 8 ven

Sch. Av—
442. transcpt. 435 n. 1
443. 117 19 : 124 15
444. 332 36
448. 117 20 : 155 23 : 221 n. 45 : 222 n. 48
454. 238 n. 70
465. 208 n. 21
471. 221 n. 45
484. 302 n. 13
486. 332 36
487. 38 38
489. 404 15
493. 302 10
494. 259 8
498. 208 n. 21
505. 161 6
513. 302 n. 13
520. 370 9
521. 39 5
526. 258 13
530. 393 n. 6 : 422 12 ven : 432 n. 5 : 434 4
534. 376 4
538. 244 9
550. 298 24
553. 382 n. 16 : 452 n. 64
556. 33 35 ven : 419 8 ven
562. 178 n. 15 : 348 6
566. 302 n. 13
567. 299 24 : 433 n. 12 Ald
568. 245 2
569. 373 5
570. 83 34 : 153 36
575. 407 29
581. 376 6
588. 365 1
598. 161 7 : 208 n. 21 : 371 13 : 376 7
612. 350 7
615. 443 n. 39
641. 405 n. 9
642. 315 7 : 442 n. 31
645. 73 18
648. 208 22 : 221 n. 45
654. 405 n. 9
657. 120 2
662. 120 30
667. 118 36
668. 122 37
672. 121 20
673. 121 21 : 206 3 : 208 n. 21
676. 125 10
682. 125 12 : 210 n. 28
685. 92 6 : 411 4
687. 165 30
691. 404 17

Sch. Av—
692. 418 9
695. 372 23 : 382 n. 6 : 406 26
6.3. 251 7 : 406 28 : 407 36
704. 432 n. 5 : 432 n. 6
705. 236 n. 69
713. transcpt. 251 3
715. 163 4 : 360 25
721. 378 31 : 415 n. 15
724. 348 33
725. 321 n. 29
731. 248 17 : 266 3
737. 228 n. 59 : 432 n. 5
738. 136 2 : 178 n. 15
750. 42 13 : 302 n. 13
759. 208 n. 21 : 378 30
764. 39 6
765. 361 26 : 427 36 : 438 n. 14
766. 221 n. 45
768. 221 n. 45 : 365 17
791. 379 47
798. 33 38 : 37 32 : 221 n. 45 : 222 2 : 427 40
800. 221 n. 45
801. 118 38
803. 370 13
809. 117 20 : 118 1
816. 432 n. 5
822. 40 9 : 302 n. 13
823. 302 n. 13 : 320 n. 29
824. 432 n. 5
835. 382 n. 6 : 385 n. 14 : 432 n. 5
836. 432 n. 5
839. 210 n. 28 : 355 27
853. 367 2
857. 302 n. 13
859. 118 39
861. 121 22 : 433 n. 22 ven
873. 33 35 ven : 427 44 ven
877. 40 20 : 302 n. 13 : 432 n. 5 : 432 n. 6 : 432 n. 9 ven : 433 n. 18 ven : 433 n. 22 ven : 450 n. 53
883. 85 10 : 317 13
884. 361 26 : 361 n. 27
893. 125 12
904. 118 39
911. 439 n. 21
913. 64 4
919. 307 n. 24
922. 39 7

Sch. Av—
930. 452 n. 64
933. 364 11 : 376 10 : 422 15 : 428 6
935. 82 3 : 122 37
944. 346 6
946. 370 14
947. 125 13
950. 454 n. 66 : 455 n. 69
958. 125 13
959. 450 n. 55
962. 302 n. 13
968. 453 n. 65
971. 221 n. 45
984. 307 n. 24
988. 40 27 : 432 n. 6
992. 221 n. 45
994. 432 n. 5 ven : 432 n. 6 ven
997. 422 20 ven : 428 7 ven
1001. 432 n. 5 ven : 432 n. 6 : 453 n. 65
1003. 453 n. 65
1005. 449 n. 52
1007. 319 22
1009. 302 n. 13 : 452 n. 64 ven
1018. 122 38
1020. 221 n. 45 : 222 8
1021. 228 n. 59 : 432 n. 7
1029. 122 39
1057. 405 n. 9
1058. 37 34 ven
1061. 316 11
1065. 210 n. 28
1073. 297 n. 5 : 340 n. 9
1074. 263 24
1081. 266 5 : 406 27
1083. 354 23 : 355 6 : 357 2
1088. 191 20
1091. 165 31
1094. 221 n. 15 : 222 2
1096. 247 33
1101. 137 8
1104. 302 n. 13
1105. 322 n. 31
1106. 218 24 : 221 n. 45
1108. 445 n. 42
1111. 443 n. 39
1112. 221 n. 45 : 432 n. 5
1113. 364 24 : 432 n. 5
1114. 236 n. 69
1121. 432 n. 5 ven : 432 n. 6 ven
1126. 39 8 : 295 3
1141. 244 32
1142. transcpt. 435 n. 1
1143. 80 8 : 393 n. 6
1148. 438 n. 15

Sch. Av—
1149. 379 48
1155. 245 5
1160. 332 37
1163. 80 23 : 121 23
1177. 300 2 : 304 15
1180. 208 n. 21
1181. 66 n. 7 : 361 26
1188. 91 29 ven
1189. 263 26
1197. 244 18 : 245 23
1203. 121 23 : 355 28
1210. 332 37
1218. 244 20
1222. 301 n. 11
1225. 335 29
1229. 221 n. 45 : 222 n. 48 : 440 n. 21
1237. 435 n. 1
1242. 418 4 ven : 432 n. 11
1252. 382 n. 6
1258. 154 44
1262. 91 28
1269. 319 n. 27 : 331 12
1273. 208 n. 21 : 432 n. 5 : 432 n. 6 ven
1283. 42 4 : 208 n. 21 : 365 25 : 432 n. 5 ven : 432 n. 6 ven
1289. 165 26 : 438 n. 10
1292. 39 10 ff : 178 n. 15 : 301 n. 11 : 379 49
1294. 432 n. 5 ven : 432 n. 6 ven : 434 9 ven
1295. 432 n. 5 : 432 n. 6 ven
1296. 40 13 : 302 n. 13
1297. 38 49 : 67 n. 10 : 71 n. 18 ven : 383 n. 11 : 432 n. 5 : 432 n. 6 ven : 432 n. 8 : 434 9 ven : 435 n. 1
1299. 208 12
1301. 218 21
1302. 376 11
1310. 348 24 : 367 25
1311. 125 14
1316. 320 n. 29
1323. 116 14
1326. 313 6
1329. 122 39 : 125 14 : 155 9 : 155 n. 2
1331. 307 n. 24
1335. 115 24
1337. 118 40 : 153 36 : 422 34
1339. 373 6
1342. 62 22 ven : 115 25 : 154 45 : 308 2 : 420 20 ven

Sch. Av—
1354. 365 3 : 432 n. 7 ven
1361. 302 19
1363. 34 37 ven
1364. 121 25 : 432 n. 5 : 432 n. 6
1374. 221 n. 45 : 222 n. 47
1377. 73 19 : 317 14 : 347 24 : 454 n. 66
1378. 221 n. 45 : 222 4 : 383 n. 11 : 422 36 : 428 8
1379. 376 13 : 428 9 ven : 432 n. 5 ven : 432 n. 6 ven
1385. 379 49
1387. 221 n. 45
1395. 221 n. 45
1396. 334 20 : 452 n. 64 : 454 1
1397. 122 40
1400. 208 n. 21
1401. 116 14 : 122 40
1403. 39 13 : 428 19 ven : 434 8 ven
1410. 118 41 : 121 28
1413. 264 n. 4
1416. 121 28
1417. 224 n. 52
1418. 311 n. 5 : 312 11 : 322 18
1426. 332 38
1460. 236 n. 69
1461. 122 40 : 221 n. 45 : 271 n. 20
1467. 244 28
1468. 73 19 : 247 37
1469. 120 20
1473. 411 6
1480. 91 31 ven
1487. 452 n. 64
1490. 302 n. 13 : 385 n. 14 : 438 n. 8
1491. 302 n. 13
1494. 119 1
1503. 122 42 : 435 n. 1 : 449 n. 52
1506. 347 13
1508. 52 n. 4 : 122 43
1512. 236 n. 69
1514. 259 20
1521. 249 10 : 432 n. 5
1523. 449 n. 52
1527. 334 42 : 385 n. 14
1536. 328 33 : 428 24
1541. 295 3 : 420 24 : 453 6
1546. 295 3 : 435 n. 1 : 453 1
1553. 316 21 : 382 n. 6
1556. 302 n. 13

Sch. Av—
1563. 66 25 : 376 15 : 428 30
1565. 119 2
1567. 116 15 : 121 29
1569. 243 24 ven : 302 n. 13 : 355 n. 7 ven : 357 3 ven : 432 n. 10 ven
1570. 115 26
1571. 153 38
1590. 136 6 ven
1597. 178 6
1603. 115 27 : 348 6
1604. 153 39
1609. 236 28 : 236 n. 69
1611. 231 27
1614. 115 27
1615. 117 21
1620. 233 13 : 376 16 : 420 27
1628. 117 22 : 155 9 : 331 14
1636. 376 18
1648. 376 18
1652. 349 48
1653. 449 n. 52
1655. 344 27
1656. 159 36
1669. 435 n. 1
1678. 432 n. 5
1680. 433 n. 22 ven
1681. 376 22 : 432 n. 5 : 432 n. 6 : 445 n. 47
1688. 344 29
1691. 379 50
1695. 246 21
1699. 206 4 : 208 12 : 208 n. 21
1701. 295 4 : 302 n. 13
1704. 385 n. 14 : 432 n. 5 : 432 n. 6
1706. 264 n. 4
1715. 264 n. 4 : 299 15
1717. 341 18 : 372 2
1731. 404 19
1744. 343 10 : 347 25
1745. 308 15 : 428 32
1751. 124 28
1758. 405 n. 9 ven
1759. 116 16
1764. 135 14 : 249 10 : 376 24

Sch. Eq—
1. 114 10 ven
4. 69 n. 12 ven : 266 n. 9
19. 221 n. 45
22. 433 n. 21 ven : 433 n. 22 ven
26. 152 19 ven
32. 257 18 ven
42. 221 n. 45
55. 221 n. 45
59. 444 n. 40
63. 289 22
70. 221 n. 45
73. 221 n. 45
79. 444 n. 40
84. 432 n. 6
108. 125 15 : 153 43
109. 228 n. 59
113. 122 44
114. 206 4 : 208 n. 21
117. 237 17
120. 154 1
125. 335 25
137. 392 n. 2
141. 289 28
148. 119 4
152. 376 26
155. 117 22
159. 376 27
163. 124 15
165. 82 5
167. 450 n. 53
170. 233 17
182. 307 n. 24
194. 133 34 ven
196. 215 12
197. 39 15 ven : 221 n. 45
198. 221 n. 45
199. 221 n. 45
211. 236 28 : 237 20
212. 307 n. 24
214. 208 n. 21
240. 65 n. 5 ven
281. 266 11 ven
355. 245 n. 88 ven
373. 114 7 ven
400. 405 n. 9 ven
404. 268 n. 14 ven
408. 431 n. 4 ven
432. 114 4 ven
450. 39 17 ven
487. 426 1 ven : 433 n. 22 ven
493. 114 5 ven
580. 433 n. 17 ven
604. 268 n. 14 ven
626. 268 14 ven
710. 114 5 ven
755. 426 4 ven : 432 n. 6 ven
765. 19 n. 12 ven
784. 114 6 ven
786. 39 20 ven
788. 190 n. 9 ven
793. 430 2 ven
814. 254 1 ven : 254 24 ven
963. 419 11 ven : 430 7 ven : 432 n. 6 ven : 433 16 ven
979. 432 n. 6 ven
1126. 432 n. 6 ven
1129. 433 20 ven
1150. 433 22 ven : 433 n. 19 ven
1151. 271 8 ven
1185. 433 n. 22 ven
1220. 433 25 ven
1256. 433 28 ven : 432 n. 6 ven
1279. 426 16 ven
1300. 328 25 ven
1344. 207 n. 19 ven
1375. 232 n. 64 ven

Sch. Pa—
Arg. 419 15 : 429 41
1. 119 6 : 161 8 : 210 n. 28 : 269 33 ven : 376 29 : 392 n. 4
4. 121 31
5. 161 9
6. 290 1 : 392 n. 2 : 392 n. 4
7. 312 22 : 370 3
11. 333 36
17. 208 n. 21 : 290 n. 9
18. 122 46
21. 348 36
29. 246 15 : 392 n. 4
30. 114 1 ven
33. 290 5
34. 208 n. 21 : 278 30 ven
38. 161 10
43. 405 n. 9
47. 215 17 : 237 21
48. 382 n. 5 ven : 419 20 ven
59. 360 25 : 376 30 : 392 n. 4
60. 86 7 : 161 11 : 433 n. 22
63. 206 10 : 208 n. 21
65. 331 28
68. 290 10 : 333 16
70. 208 n. 21 : 392 n. 4 : 419 24 ven : 433 n. 22 ven
71. 39 48 ven
74. 208 n. 21
75. 443 n. 39
76. 290 15
80. 110 n. 13 ven
82. 123 1 : 392 n. 2 : 392 n. 4
90. 290 19
92. 37 36 : 208 23 : 208 n. 21

Sch. Pa—
95. 322 n. 31 : 450 n. 53: 451 n. 60: 451 n. 61
96. 123 2 : 237 17
97. 376 33
99. 367 16
117. 39 49 : 450 n. 53
119. 307 n. 24
121. 208 n. 21
123. 65 29 ven : 432 n. 10 ven
124. 344 32
126. 68 27
129. 382 n. 6
135. 217 n. 40
142. 124 16 : 378 32
143. 290 23 : 363 n. 29 ven
145. 301 n. 11
148. 454 n. 69
153. 166 8 : 433 n. 22 ven
162. 438 n. 11
163. 225 17
166. 250 31 ff
167. 311 n. 5 : 334 46
169. 290 27 ven
174. 110 n. 13 : 125 15
175. 73 22
180. 326 10 : 334 9
190. 247 3
192. 163 4 : 395 n. 13
195. 154 2
196. 290 31
198. 209 n. 21 : 452 n. 64
199. 37 37 : 417 11 ven: 419 28 ven
201. 452 n. 64
206. 347 14
207. 333 27
214. 83 9
219. 68 25 : 302 n. 11
224. 120 31
234. 110 n. 13 : 123 2
235. 451 n. 59
236. 119 7
237. 348 44
241. 214 17 : 221 n. 45 : 265 n. 8
242. 123 3
244. 438 n. 8
246. 123 4
248. 154 46
249. 450 n. 53
250. 123 6
251. 208 23 : 209 n. 21
252. 123 7 : 291 3
253. 69 n. 12 ven : 162 n. 9 ven
261. 291 8
267. 326 11
269. 429 32 ven

Sch. Pa—
273. 221 n. 45
276. 113 22
279. 322 39
280. 154 3
283. 221 n. 45
289. 21 n. 19 : 302 n. 13
291. 329 12
295. 221 n. 45
302. 291 14
303. 307 n. 24
308. 279 8 : 291 17
310. 208 23 : 209 n. 21
312. 231 29
313. 221 n. 45
314. 208 23 : 209 n. 21 : 307 n. 24
317. 117 23 : 161 14
324. 291 19
335. 209 n. 21
336. 254 18
344. 71 n. 21 ven : 209 n. 21 : 422 41 ven : 433 n. 13 ven
347. 37 40
356. 386 n. 16
362. 1198 : 1544 : 29826
363. 302 2 : 432 n. 8 : 433 n. 21 ven : 450 n. 53
368. 450 n. 53 : 451 n. 61 : 452 n. 64
369. 305 21 : 452 n. 64
376. 326 12
378. 452 n. 64
380. 373 9
381. 407 32
384. 154 5
395. 302 n. 13
398. 315 4 : 380 1
401. 217 n. 40
402. 450 n. 53 : 451 n. 56 : 451 n. 60
408. 404 32
413. 349 3 : 373 n. 53 ven
414. 335 25
415. 67 n. 10 : 71 n. 19 : 433 n. 22 ven : 433 n. 24 ven
418. 291 25 : 343 29
419. 373 n. 53 ven
422. 385 n. 14
423. 123 8
425. 450 n. 53 : 451 5
431. 236 n. 69
432. 37 42 : 376 35
433. 117 24
437. 117 25 : 121 32
438. 236 n. 69
443. 378 35
444. 108 n. 9 ven
450. 217 n. 40
451. 217 27 : 221 n. 45

Sch. Pa—
454. 349 7
456. 291 28
457. 302 4 : 372 n. 51
459. 117 26 ff : 155 24
465. 123 9
469. 116 17
470. 266 7
472. 115 28
474. 37 44
476. 218 5
479. 378 33
480. 121 33
497. 209 n. 21
505. 404 34 : 452 n. 64
508. 123 10
512. 91 24
513. 333 22
514. 236 n. 69
520. 119 9
522. 291 32
523. 119 10 : 455 n. 69
526. 450 n. 53 : 451 7
528. 327 29
531. 292 3
534. 307 n. 24
537. 236 29 : 236 n. 69 : 238 n. 70 : 292 8
541. 292 11 ven
549. 124 17
558. 292 18
561. 218 11
564. 115 29 : 326 15
565. 292 25
566. 121 33 : 380 1
570. 443 n. 39
574. 380 2
577. 366 5
582. 167 7
595. 233 19 : 355 n. 9
606. 347 3
610. 206 3 ff : 209 n. 21
616. 84 35 ven
618. 405 13 ven : 433 n. 24 ven
628. 372 11
631. 298 28 : 370 n. 39
633. 68 29
634. 233 20
637. 258 9
643. 237 6
644. 254 9
645. 380 2
650. 382 n. 6
669. 221 n. 45
675. 320 6
682. 123 11
695. 452 n. 64
702. 232 n. 64 : 417 17 ven : 419 29 ven
706. 123 12
710. 438 n. 14

Sch. Pa —
712. 80 12
715. 334 28
724. 221 n. 45
726. 125 16
727. 110 n. 13 ven
734. 137 9 : 338 15 : 372 18 : 386 n. 16
740. 217 n. 40
744. 452 n. 64
747. 348 19
749. 376 36
753. 221 n. 45 : 222 3
755. 66 2 : 221 n. 45 : 419 30
756. 38 1 : 445 n. 42
757. 221 n. 45
758. 328 34 : 432 n. 5
759. 292 34
763. 217 n. 40
772. 331 15 : 367 4
773. 334 35
774. 320 n. 29
778. 433 n. 17
782. 85 21 : 301 n. 11
788. 39 26 : 162 n. 9 : 316 17 ven
790. 221 n. 45 : 232 2 : 370 n. 39
797. 42 10 ven
808. 39 28 ven : 173 1 ven
810. 173 7 ven : 221 n. 45
811. 221 n. 45 : 233 23
812. 308 33
816. 92 8
819. 119 11
822. 311 n. 4 : 450 n 53
830. 376 39
831. 67 n. 10 ven : 432 n. 5
836. 348 7
837. 84 5
838. 378 34
841. 378 34
843. 236 n. 69
844. 86 13 : 166 6
850. 155 9
851. 117 28
854. 64 12 : 438 n. 16 ven
855. 438 n. 11
858. 260 10
864. 221 n. 45 : 438 n. 14
865. 373 n. 53
867. 444 n. 40 ven
869. 385 n. 14
879. 123 14
881. 344 34
882. 347 33
883. 438 n. 17 ven
885. 233 24
886. 121 34 : 125 17

Sch. Pa—
887. 155 25
890. 385 n. 14 : 438 n. 15
891. 124 18
892. 33 36 ven : 123 15
893. 380 3
899. 124 18 : 450 n. 53
900. 386 n. 16
902. 221 n. 45 : 451 n. 59
909. 221 n. 45 : 222 11
916. 432 n. 6 : 433 n. 25 ven
924. 154 7
925. 209 n. 21 : 433 n. 22 ven
932. 432 n. 5 ven
935. 209 n. 21
939. 73 23
944. 343 5
951. 302 n. 13
956. 394 n. 9 ven
959. 71 11 ven
961. 124 36 : 125 17
965. 438 n. 11 : 438 n. 14
968. 149 3
969. 123 16
974. 88 n. 3
981. 376 40
986. 344 35
990. 164 n. 12 ven
993. 345 n. 16
997. 221 n. 45 : 222 n. 48
1007. 293 3
1009. 376 42
1014. 40 47 : 440 n. 21
1016. 167 n. 16 ven
1020. 327 n. 46 : 405 n. 9
1021. 386 n. 16
1026. 307 n. 24 : 385 n. 14
1034. 293 8
1048. 39 29 ven
1060. 39 31 ven : 422 45 ven
1067. 173 13 ven
1078. 221 n. 45
1103. 105 n. 6 Ald
1126. 423 1 ven : 432 n. 11 ven
1147. 70 28 ven : 71 2 ven
1150. 433 n. 22 ven
1159. 426 18 ven
1165. 423 4 ven
1210. 426 22 ven
1242. 383 n. 9 ven
1244. 433 n. 26 ven
1254. 432 n. 5 ven
1293. 40 1 ven
1333. 108 n. 9 ven
1335. 65 n. 5 ven
1344. 65 n. 5 ven

Sch. L—
2. 385 n. 13
8. 232 5
17. 404 19 : 438 n. 10
22. 236 30 : 236 n. 69
27. 207 19 : 208 5 : 209 n. 21
33. 295 5 : 324 29
38. 349 14
45. 376 44
48. 167 8
60. 438 n. 11
74. 333 18
80. 237 6
81. 83 12
83. 123 16
88. 123 17
89. 80 13 : 221 n. 45 : 378 36
91. 123 17
113. 360 26
114. 450 n. 53
118. 83 14
125. 123 18
126. 209 n. 21
138. 271 2
139. 382 n. 6
140. 125 18
143. 82 30
145. 266 n. 9
148. 367 6
152. 244 21
158. 302 n. 13
162. 350 17
189. 211 n. 28
191. 438 n. 14
195. 120 32
198. 333 28
201. 120 32 : 452 n. 64
213. 117 30
216. 154 8
217. 209 n. 21 : 308 36
227. 350 18
231. 221 n. 45 : 222 n. 47
237. 155 10
238. 307 n. 24
240. 123 19
245. 301 n. 11
247. 332 40
254. 117 31
263. 254 18
265. 380 4
266. 161 15 : 301 n. 11
267. 380 4
282. 367 8 : 376 45
285. 161 17
288. 301 28 : 376 47
291. 82 n. 5
293. 121 35
294. 123 29
298. 298 30

Sch. L—
302. 155 26 : 156 23
304. 123 20
307. 82 n. 5 : 273 n. 27
309. 365 9
312. 154 10
313. 217 n. 40 : 432 n. 5
314. 123 20
317. 237 18 : 301 n. 11
319. 119 13 : 156 27
321. 119 14 : 120 3
323. 321 7
327. 238 n. 70
329. 232 7
335. 247 34
337. 307 n. 24
338. 301 n. 11
341. 155 26 : 156 10
343. 322 n. 31
353. 237 21
364. 116 18 : 209 n. 21
370. 343 11 : 344 n. 16
407. 300 10
408. 155 27 : 313 35 : 331 17
410. 438 n. 11
416. 438 n. 10
419. 438 n. 11
422. 331 17
424. 120 3 : 125 18
437. 120 21
443. 372 n. 51
444. 343 19 : 345 n. 16
447. 385 n. 14 : 432 n. 7
448. 209 n. 21 : 344 38
451. 301 n. 11
460. 123 21
461. 120 21
466. 451 n. 64
472. 376 49
475 206 9 : 208 24 : 209 n. 21
477. 210 4 : 211 n. 28 : 377 1 : 393 n. 6
481. 322 n. 31
484. 163 25
485. 206 1 : 209 n. 21
487. 301 n. 11
490. 302 n. 13
493. 73 25
501. 343 32
506. 209 n. 21
509. 331 17
514. 332 13
519. 165 34
524. 266 n. 9
531. 348 25
537. 345 n. 16
539. 123 21 : 156 28 : 405 n. 9
548. 331 1
549. 209 n. 21 : 320 n. 29 : 369 n. 34 : 370 n. 40 : 377 3 : 393 n. 6
550. 156 28
553. 209 n. 21
556. 117 31 : 118 1 : 307 16
558. 382 n. 6
562. 211 n. 28
563. 365 6
564. 211 n. 28
575. 377 5
577. 207 22 : 209 n. 21 : 221 n. 45
578. 207 20 : 209 n. 21 : 219 34 : 350 8
581. 221 n. 45
584. 221 n. 45
586. 380 5
587. 208 13 : 209 n. 21
589. 82 n. 5
593. 161 18
597. 380 5
599. 124 n. 1
600. 348 25
601. 166 2
603. 118 4 : 301 3
624. 347 26
630. 221 n. 45
632. 221 n. 45
634. 335 1
636. 452 n. 64
642. 66 20
643. 82 6
645. 385 n. 14
656. 344 39
663. 380 6
664. 209 n. 21
665. 232 9
667. 321 n. 29
676. 209 n. 21
679. 302 n. 13
683. 221 n. 45
690. 452 n. 64
695. 335 8
698. 386 n. 16
701. 321 8
702. 450 n. 53
703. 347 26
706. 116 19
720. 438 n. 11
722. 42 23 : 208 24 : 209 n. 21
730. 395 n. 14
732. 438 n. 11
734. 345 1
736. 218 30
737. 214 20
746. 333 15
748. 121 36 : 123 22
755. 349 15
758. 115 30 : 301 n. 11
770. 221 n. 45
771. 221 n. 45 : 228 59
772. 221 n. 45
773. 155 11 : 438 n. 11
786. 407 33
795. 322 n. 32
798. 238 n. 70
800. 236 n. 69
801. 42 6 : 302 n. 13
808. 302 n. 13
810. 221 n. 45
811. 348 20
821. 155 11
834. 221 n. 45
841. 343 20
844. 209 n. 21
847. 321 n. 29
855. 332 47
861. 155 12
863. 124 19 : 301 5
873. 318 9
876. 348 8
878. 125 19
883. 333 9
886. 302 23
887. 209 n. 21
888. 167 9
893. 123 22
900. 348 9
908. 120 4
911. 347 5 : 349 8
912. 301 n. 11
920. 334 49
923. 377 7
926. 334 49
929. 123 23
930. 155 11
933. 380 6
936. 167 10
937. 124 19
938. 450 n. 53
944. 120 22 : 378 36 : 405 n. 9
948. 347 4
951. 120 22
952. 120 23 : 154 11
953. 438 n. 11
956. 120 4
966. 333 11
980. 322 n. 32
982. 121 36 : 393 n. 6
983. 356 n. 9
987. 123 24
991. 124 19
992. 124 19
995. 81 2 : 433 n. 22
996. 302 n. 13
997. 155 12
998. 345 2
1002. 83 16

Sch. L—
1007. 116 19
1014. 117 33 : 118 1 : 118 6
1019. 322 n. 31 : 323 5
1020. 121 37 : 123 25
1023. 121 37
1026. 332 15
1027. 123 25
1033. 209 n. 21
1057. 450 n. 53
1064. 69 4 : 70 1 : 118 7
1071. 451 n. 61
1072. 450 n. 53
1074. 363 n. 29
1087. 124 19
1089. 349 38
1090. 305 n. 32
1092. 302 n. 13
1093. 121 38
1100. 116 19
1110. 228 n. 59
1113. 348 9
1114. 120 5 : 125 19
1123. 124 n. 1
1131. 302 n. 11
1138. 347 27
1148. 221 n. 45 : 222 n. 47
1152. 349 40
1153. 302 n. 13
1157. 380 7
1170. 301 n. 11 : 438 n. 11
1179. 155 12
1189. 92 14
1202. 451 n. 61
1206. 443 n. 39
1216. 119 17 : 120 6 : 125 20
1220. 124 n. 1
1222. 348 46
1225. 119 18
1239. 123 26
1242. 117 34 ff : 120 24
1243. 377 8
1247. 123 27
1248. 356 n. 9
1252. 258 11
1254. 347 27
1257. 377 10
1259. 452 n. 64
1267. 221 n. 45
1274. 123 28
1281. 117 38 : 301 n. 11
1283. 128 5
1300. 73 25 : 302 11
1303. 154 47
1312. 299 10

Sch. Ac—
1. 154 12 : 206 9 ff : 209 n. 21 : 334 16 : 378 6 : 404 21
4. 393 29
7. 209 n. 21 : 378 6
8. 345 3
9. 209 n. 21
10. 82 7 : 209 n. 21 : 228 n. 59
11. 302 n. 13
13. 332 40
15. 80 15
16. 302 n. 13 : 377 14
17. 204 n. 9 : 209 n. 21
18. 450 n. 53
21. 368 14
23. 209 n. 21
24. 312 29 : 393 31
26. 209 n. 21 : 378 6
30. 208 25 : 209 n. 21
31. 345 5 : 347 6
35. 345 6
40. 124 20
47. 302 n. 13 : 449 n. 52
51. 405 n. 9
53. 349 15
54. 115 31 : 120 6
55. 154 12
60. 237 21
61. 273 n. 33
63. 120 33 : 209 n. 21
64. 119 18
66. 293 12
67. 302 n. 13
69. 394 1
77. 266 n. 9
86. 318 30 : 394 3 : 395 20
88. 452 n. 64
93. 161 19 : 394 6 : 395 22
94. 119 20
95. 123 29
97. 121 39
100. 84 8 : 454 n. 67
106. 39 3
108. 377 16
111. 124 20 : 333 34
112. 221 n. 45 : 222 n. 47
114. 105 n. 5 : 124 21 : 377 18
118. 302 n. 13
119. 450 n. 53
125. 371 24 : 386 n. 15
133. 120 8
137. 115 32 : 178 n. 15
140. 302 n. 13 : 452 n. 64
146. 452 n. 64
158. 121 40 : 208 25 : 209 n. 21
160. 304 17
162. 232 12
163. 121 42 : 123 30
165. 154 13
166. 209 n. 21 : 234 n. 66 : 378 6
172. 377 21
174. 232 13
176. 450 n. 55
180. 209 n. 21 : 378 6
181. 207 19 : 208 25 : 209 n. 21
195. 154 15
198. 328 22
200. 117 39 : 271 5
207. 19 n. 14 : 312 8
211. 142 5 : 405 2
220. 221 n. 45
229. 222 n. 47 : 366 10
234. 221 n. 45 : 222 n. 47
236. 394 9
237. 115 32
239. 123 33
243. 385 n. 14
245. 380 8
254. 238 n. 70
255. 450 n. 53 : 451 n. 57
257. 120 33
265. 391 n. 1
273. 301 n. 11 : 367 11
279. 377 24
284. 115 32 : 326 17 : 452 n. 64
285. 232 16
290. 299 3
295. 149 9
299. 373 n. 53
300. 162 n. 9
302. 293 18
306. 334 35
308. 293 23
313. 269 24 : 293 29
315. 293 30
320. 221 n. 45
321. 380 8 : 452 n. 64
322. 250 13
326. 121 42 : 123 34
330. 164 19
334. 294 1 : 325 2
336. 301 7
343. 236 30
344. 343 6
345. 373 n. 53
346. 123 35
347. 125 20 : 149 22
352. 209 n. 21
354. 209 n. 21
361. 321 n. 29
367. 124 22 : 391 n. 1
372. 350 13
376. 221 n. 45
377. 137 5

Sch. Ac—
380. 410 16 : 440 n. 21
384. 331 28
385. 110 n. 12 : 119 21
386. 213 n. 31
400. 154 16 : 294 4
408. 110 14 : 345 7
410. 121 44
412. 121 44
418. 120 34
427. 120 35
429. 266 n. 9
434. 119 22
435. 120 36 : 326 17
450. 57 n. 1 Ald : 378 38
454. [illegible]
455. [illegible]
459. [illegible]
460. [illegible]
478. 394 11 : 395 20
483. 209 n. 21
484. 221 n. 45
486. 335 16
507. 208 25 : 209 n. 21
508. 209 n. 21
512. 343 21
517. 209 n. 21 : 379 5
520. 394 12 : 395 20
526. 209 n. 21
541. 155 27 : 385 33
549. 385 33 : 377 26
559. 149 33 Ald
564. 115 33
571. 209 n. 21
574. 121 46
581. 355 n. 9
584. 214 22 : 221 n. 45
590. 82 9 : 167 10
595. 209 n. 21
615. 356 n. 16 : 450 n. 53
617. 438 20
625. 307 n. 24 : 335 2
627. 209 n. 21
634. [illegible]
658. [illegible]
665. [illegible]
668. [illegible]
669. 361 10 : [illegible]
670. 380 11
676. 92 9
678. 299 27 : 300 7
681. 208 25 : 209 n. 21
684. 161 22 : 394 18 : 450 n. 53
687. 166 n. 15 : 209 n. 21
688. 228 n. 59
689. 209 n. 21
690. 68 24
702. 221 n. 45 : 222 n. 47 : 302 n. 13
706. 292 18

Sch. Ac—
707. 379 1
708. 300 10
720. 307 n. 24
723. 379 2
724. 121 46 : 301 n. 11
726. 301 n. 11
729. 119 23
732. 83 16
733. 450 n. 53
739. 373 n. 53 : 377 28 Ald : 379 8
741. 370 n. 40 : 372 13
742. 83 18
750. 307 n. 24
753. 342 n. 14
756. 450 n. 53
760. 233 26
762. 234 26
769. 443 n. 39
787. 123 37
788. 124 22
770. 116 20
772. 377 29
773. 438 n. 9
778. 111 30
780. 155 28 : 156 7
789. 221 n. 45
801. 438 n. 9
804. 154 48
807. 154 17
815. 259 24
814. 167 11 : 334 2 : 350 12
818. 116 21
822. 82 10 : 82 33 : 307 n. 24
823. [illegible]
826. [illegible]
832. [illegible]
838. [illegible]
839. [illegible]
844. [illegible]
848. [illegible]
850. [illegible]
854. [illegible]
860. [illegible]
862. 119 27
863. 334 44 : 382 n. 3
864. 209 n. 21
866. 394 14
868. 121 47
875. 354 2 : 492 n. 6
879. 379 4
892. 154 17
895. 154 18
898. 380 27 : 379 5
906. 340 29
908. 108 n. 10 Ald
902. 345 9
910. 124 23
915. 345 10

Sch. Ac—
917. [illegible]
920. 379 6
926. [illegible]
927. [illegible]
940. [illegible]
945. [illegible]
947. [illegible]
952. [illegible]
954. [illegible]
956. [illegible]
959. 119 26
961. 161 21 : 161 30 : 385 n. 14 : [illegible] 7 Ald
965. 237 6
966. [illegible]
970. [illegible]
971. 81 24
975. [illegible]
981. [illegible]
984. [illegible]
986. 178 19
989. 404 6
992. [illegible]
995. [illegible]
996. 377 31
1000. 81 24
1018. 117 41 : 118 19
1021. [illegible]
1022. [illegible]
1029. [illegible]
1026. [illegible]
1030. [illegible]
1032. [illegible]
1039. 347 14
1042. [illegible]
1043. [illegible]
1047. 307 n. 24
1048. 119 31
1054. 154 19
1055. 73 34 : 161 25
1056. [illegible]
1071. [illegible]
1078. [illegible]
1079. [illegible]
1082. [illegible]
1084. [illegible]
1086. [illegible]
1092. [illegible]
1093. [illegible]
1100. [illegible]
1102. [illegible]
1105. [illegible]
1115. [illegible]
1120. [illegible]
1121. [illegible]
1125. [illegible]
1126. [illegible]
1105. [illegible]

Sch. Ac—
1145. 321 n. 29
1146. 82 12 : 347 15
1158. 249 10 : 377 36
1164. 331 18
1167. 302 n. 13
1173. 302 8 : 302 n. 13 450 n. 53
1179. 209 n. 21
1181. 71 n. 17 Ald : 221 n. 45 : 222 3
1190. 154 20
1199. 222 n. 46
1200. 125 21
1208. 117 42 : 222 n. 46
1211. 438 20
1216. [illegible]
1224. [illegible] 15
1226. [illegible] 10 : 301 n. 11
1227. 124 23
1230. [illegible] 10

Sch. V—
2. [illegible] n. 6 : [illegible] n. 44
6. [illegible] n. 64 ven
20. 215 n. [illegible]
30. 221 n. 45 : [illegible]
38. 349 16
45. 84 4
49. 405 n. 9 ven
54. [illegible]
59. [illegible] 27
60. [illegible] ven
61. [illegible] ven
62. [illegible] 11 ven
63. [illegible] : 209 n. 21
74. [illegible] : [illegible]
90. [illegible] 9
91. [illegible] 7 ven : 417 [illegible] ven
103. 417 [illegible] ven
106. [illegible] ven
124. [illegible] ven
140. [illegible] n. 12 ven
157. [illegible] n. [illegible] : [illegible] ven
164. [illegible]
174. [illegible]
195. [illegible] ven
209. [illegible]
213. [illegible] 10
215. [illegible] 42
220. [illegible] 10 ven : [illegible] ven
224. [illegible] 48
231. [illegible]
234. [illegible] ven
239. 417 [illegible] ven : [illegible] ven
240. [illegible] n. 10 ven

Sch. V—
248. 120 9
250. 124 24
251. 123 39
269. 334 26
289. 206 10 : 209 n. 21 : 233 n. 65 Ald
302. 149 43 ven
321. 233 n. 65 ven Ald
332. 433 n. 19 Ald
352. 430 13 ven
380. 221 n. 45
381. 209 n. 21
386. 233 n. 65 Ald
398. 120 9
408. 123 40
418. 41 7 ven
440. 451 n. 59
443. 332 5
449. 450 n. 53 ven
458. 123 41
493. 69 n. 12 ven : [illegible] 20
496. [illegible] ven
502. [illegible] ven
505. 166 15
520. 221 n. 45
525. 432 n. 7 ven
527. 318 11 ven
544. 33 35 ven
552. 347 28
565. 311 n. 5 ven
574. 209 n. 21
579. 39 39 ven
604. 423 12 ven : 428 35 ven
606. 354 7 ven : 428 36 ven
610. 433 n. 22 ven
618. 307 n. 24
642. 209 n. 21
647. 332 42
666. 335 14
672. 209 n. 21
674. 237 22 : 428 41 ven : 432 n. 9 ven
675. 423 19 ven : 428 45 ven
680. 316 19 ven
690. 150 4 ven
696. 209 n. 21 : 429 1 ven
699. 307 n. 24
701. 209 n. 21
702. 278 32 ven
704. 162 n. 9 Ald : 249 14 : 419 40 ven
709. 335 24
710. 315 n. 17 ven : 369 5 : 433 n. 25 ven
738. 383 n. 9 ven
740. 417 28 ven

Sch. V—
766. 301 n. 11
772. 67 n. 10 ven : 423 22 ven : 432 n. 5 ven
789. 233 n. 65 Ald
804. transcpt. 161 27 : 423 25 ven
820. 121 49
831. 209 n. 21
836. 39 40 ven : 444 n. 40 ven
841. 121 50
843. 124 29
884. 429 32 ven
897. 80 16
900. 433 n. 18 ven
903. 150 10 ven
909. 214 28 : 221 n. 45
911. 307 n. 24
924. 450 n. 53 ven
947. 392 ven : 302 n. 13 : 432 n. 8 ven
952. 221 n. 45
961. 123 42
975. 124 n. 1 : 155 30
983. 335 31
987. 124 25
991. 125 22
993. 123 43
995. 123 44
1005. 429 6
1007. 40 3
1092. 419 41
1098. 432 n. 5 ven
1041. 348 27
1063. 432 n. 5 ven
1065. 124 25 : 173 14 ven
1072. 307 n. 24
1080. 211 n. 28
1086. 221 n. 45 : 429 13 ven
1088. 204 18 : 209 n. 21 : [illegible]
1108. [illegible]
1120. [illegible]
1122. 433 n. 25 ven
1124. 266 n. 9 : 404 26
1132. 68 n. 11 ven : 307 n. 24
1134. 450 n. 53
1136. 123 44 : 450 n. 53 ven
1144. 71 n. 21 ven : 429 16 ven
1169. 33 36 ven : 71 13 ven : 73 27 : 433 n. 13 ven
1172. 453 n. 65
1178. 432 n. 5 ven
1182. 155 30 : 156 20
1183. 302 n. 13

Sch. V—
1189. 451 n. 61
1195. 438 n. 18
1206. 42 34 ven
1212. 122 1 : 307 n. 24
1239. 71 n. 21 ven : 432 nn. 8 11 13 ven : 433 n. 15 ven
1251. 120 10
1265. 92 9
1267. 38 13 ven : 324 6 ven
1270. 41 11 ven
1272. 90 19 ven
1279. 62 38 ven
1282. 31 32 ven
1302. 332 n. 6 ven
1341. 110 n. 13 : 221 n. 45
1346. 307 n. 24
1348. 438 n. 11
1359. 452 n. 64
1365. 450 n. 53
1373. 123 45
1382. 161 28
1388. 116 23 : 119 39 : 432 n. 5 ven
1396. 301 n. 11
1408. 38 14 : 302 n. 13
1417. 115 6
1434. 120 11 : 125 22
1438. 84 2
1480. 299 33
1482. 155 31
1485. 347 29
1509. 379 9
1517. 307 n. 24
1530. transcpt. 429 21 ven

Sch. T—
1. 135 2 : 150 17
2. 209 n. 21
3. 155 12
17. 321 11
18. 335 9
21. 219 8 : 382 n. 5
27. 334 23
31. 277 12 : 426 33 : 432 n. 5
38. 335 17 : 386 n. 16
45. 154 48
48. 257 n. 103
52. 208 27 : 209 n. 21
53. 207 7 : 209 n. 21
54. 208 14 : 209 n. 21
55. 272 27
56. 209 n. 21
60. 333 6
62. 209 n. 21
68. 207 7 : 209 n. 21
71. 154 21

Sch. T—
74. 373 7
80. 382 n. 5 : 418 14 : 455 n. 69
83. 333 33
94. 206 11 : 209 n. 21
96. 110 9
98. 221 n. 45
99. 105 18
100. 207 19 : 209 n. 21
101. 155 31
105. 314 26
120. 178 n. 15 : 273 n. 28
123. 322 n. 31
125. 300 11
126. 300 11
129. 104 8
130. 382 n. 6
131. 208 27 : 221 n. 45 : 307 n. 24 : 355 3
139. 360 28
141. 73 28 : 82 14
142. 307 n. 24 : 380 15
162. 38 5 : 62 20 : 66 5 : 302 n. 13 : 307 n. 24 : 420 29 : 432 n. 5
164. 302 n. 13
168. 38 7 : 335 26
196. 349 49
220. 246 26
221. 345 30
231. 249 11
232. 221 n. 45 : 366 23
254. 451 n. 61
258. 345 32 : 377 39
259. 348 47
261. 123 46 : 373 53 : 443 n. 39
267. 307 24
276. 104 27
277. 110 11
279. 156 2
282. 82 15
290. 345 n. 16
295. 115 6
298. 350 9
310. 322 n. 31
312. 115 36
327. 347 29
346. 68 11
347. 380 15
359. 348 10
363. 373 n. 53
365. 273 n. 33
377. 307 n. 24
380. 332 44 : 379 11
386. 380 16
389. 204 15 : 209 n. 21 : 354 26 : 355 9 ff : 377 41 : 434 8
390. 250 27

Sch. T—
393. 73 28 : 246 22 : 432 n. 6
400. 382 n. 3
403. 135 15 : 333 10
409. 350 15
412. 367 12
417. 209 n. 21
420. 331 29
423. 377 41 : 379 11
441. 302 n. 13 : 452 n. 64
445. 348 10
458. 379 12
472. 345 12
485. 177 21 : 335 13
486. 348 47 : 380 17
487. 345 n. 16
491. 379 13
499. 380 17
501. 319 n. 27
506. 382 n. 3
509. 379 14 : 451 n. 61
516. 377 43 : 420 1
531. 163 25
536. 348 48
547. 163 26
556. 380 17
557. 210 3 : 211 n. 28
565. 321 n. 29
567. 210 n. 24 : 245 17 : 417 32
572. 333 22 : 377
574. 221 n. 45
600. 332 21
603. 115 37
624. 237 22
646. 40 4
649. 335 25
658. 38 8 : 393 n. 6
682. 316 n. 19 : 440 n. 21
689. 123 46
693. 122 2 : 230 3 ff
697. 159 37
710. 432 n. 6
726. 125 23
728. 163 6 : 301 n. 11
729. 380 18
730. 122 3 : 307 n. 24
734. 307 n. 24
735. 251 9
738. 349 41
747. 374 12 : 377 46
754. 372 17
756. 123 48
758. 123 49
760. 120 11 : 354 5
778. 120 36 : 123 50
779. 209 n. 21
781. 124 1
805. 302 n. 13

Sch. T—
806. 302 n. 13
812. 348 13
828. 370 n. 40
829. 217 22 : 221 45
838. 68 32
840. 38 10 : 382 n. 5 : 415 n. 15 : 433 n. 14
846. 377 47
852. 259 30
863. 307 n. 24
870. 332 16
871. 156 3
878. 454 16
882. 348 11
897. 372 n. 51
903. 122 4
910. 451 n. 61
915. 124 2
917. 372 8 : 377 49 : 420 34 : 423 28
921. 211 n. 28
922. 307 n. 24
935. 209 n. 21
941. 331 21 : 332 44
942. 298 33
947. 83 29 : 377 49
949. 302 n. 13
973. 385 n. 14
977. 349 43
986. 307 n. 24
1001. 83 20
1003. 124 3
1009. 120 13
1011. 335 23
1021. transcpt. 452 n. 64
1024. 346 1
1025. 435 n. 1 : 451 n. 61
1031. 246 27 : 340 5
1039. 322 n. 31
1040. 73 30
1044. 332 45
1051. 73 31
1054. 321 n. 29 : 380 18
1056. 156 4
1063. 111 31
1069. 116 1
1072. 321 n. 29
1076. 167 12
1083. 83 21
1086. 154 22
1090. 117 44
1096. 236 n. 69
1114. 124 26
1168. 380 19
1170. 314 28
1172. 115 7 : 301 n. 11
1175. 307 n. 24 : 433 n. 14 : 433 n. 16
1176. 73 31
1186. 125 23

Sch. T—
1199. 120 24
1214. 156 30 : 355 24
1217. 124 4 : 405 n. 9
1223. 120 26 : 124 5

Sch. Ec—
1. 119 40 : 210 n. 23 : 409 14
2. 342 n. 13
14. 350 3
18. 392 n. 3
26. 167 12
30. 116 23
34. 360 28
36. 380 20
38. 302 n. 13
46. 347 7
50. 348 21
56. 379 16
64. 348 34
81. 350 9
88. 119 41
97. 221 n. 45 : 222 n. 47
100. 332 16
105. 110 n. 12 : 253 5 : 455 n. 69
118. 211 n. 28
121. 332 5
126. 408 7 : 453 n. 65
127. 380 20
128. 221 n. 45
138. 331 24
140. 155 12
146. 380 21
148. 110 n. 12
162. 307 17
174. 156 4
185. 347 15
193. 307 13
204. 348 22
208. 349 17
224. 348 29 : 348 49
227. 380 21
239. 170 7 ff
248. 302 n. 13
252. 367 14
253. 322 1 : 323 10
259. 307 n. 24
264. 350 10
265. 348 14
267. 307 n. 24
274. 307 n. 24
276. 380 22
280. 236 n. 69
291. 236 n. 69
295. 221 n. 45
296. 373 n. 53
300. 120 13
311. 115 7
316. 221 n. 45
349. 335 30

Sch. Ec—
351. 221 n. 45 : 222 n. 47
355. 236 n. 69
369. 326 20
371. 370 n. 40
382. 349 9
386. 333 32
398. 208 15 : 209 n. 21
402. 332 6
416. 348 11
423. 236 n. 69
437. 155 13
473. 382 n. 6
482. 347 30
498. 345 14
499. 333 29
502. 221 n. 45
505. 332 22
537. 345 n. 16
547. 221 n. 45 : 222 n. 47 : 342 10
551. 154 22
562. 115 8 : 348 50
564. 116 1
567. 347 16
595. 349 19
617. 250 28
627. 347 34
633. 361 12
640. 347 16
642. 324 25
649. 331 34
657. 116 1
667. 155 13 : 332 18
672. 333 20
691. 335 28
713. 209 n. 21
724. 221 n. 45
730. 120 14 : 301 n. 11
734. 435 n. 1 : 452 n. 64
737. 379 16
740. 349 1
784. 115 8
798. 450 n. 53
831. 348 35
835. 333 16
842. 382 n. 3
843. 345 n. 16
846. 301 n. 11
852. 73 33
853. 115 8 : 259 31
865. 348 12
867. 115 9
869. 115 9
883. 307 n. 24
890. 115 9
893. 156 5
900. 156 5
915. 125 24
920. 221 n. 45 : 355 29
922. 221 n. 45

Sch. Ec—
923. 236 31
926. 349 19
929. 167 13
932. 301 n. 11
933. 347 17
936. 345 n. 16
940. 237 23 : 331 29
946. 120 27
976. 119 41
982. 221 n. 45 : 222 5
990. 221 n. 45
999. 326 22
1002. 124 6
1024. 345 15
1027. 221 n. 45
1029. 221 n. 45 : 382 n. 6
1035. 347 34
1036. 237 7
1042. 349 10
1056. 221 n. 45 : 379 17
1057. 221 n. 45
1058. 443 n. 39
1070. 237 20
1072. 360 29
1073. 273 n. 27
1076. 124 7
1086. 349 12
1092. 349 43
1101. 221 n. 45 : 361 13
1105. 221 n. 45
1111. 335 32
1121. 208 15 : 209 n. 21
1133. 450 n. 53
1138. 347 30
1151. 259 33
1173. 379 18

Sch. Hom.—
A 62. 315 n. 19
137. 319 n. 28
B 8. 315 nn. 17 18
258. 231 n. 63
484. 231 n. 63
681. 319 25
Z 28. 231 n. 63
K 160. 222 n. 49
O 305. 192 n. 14
Φ 225. 243 15 (Oxyrh.)
X 379. 399 n. 1

Batrachom—
12. 222 n. 49
77. 370 n. 41

Sch. Aesch.—
Ag **445.** 214 n. 35
575. 231 n. 63
655. 17 n. 10
675. 207 n. 19
698. 207 n. 18
833. 207 n. 19

Sch. Aesch.—
Ag **1373.** 206 n. 12
Cho **54.** 450 n. 54
126. 31 36
151. 210 n. 25
296. 155 n. 2
693. 254 3
791. 206 n. 13
969. 206 n. 11
993. 286 n. 7
Eum **29.** 156 n. 4
45. 316 2
58. 166 n. 15
117. 114 14
137. 206 n. 13
191. 130 n. 11
206. 130 n. 11
753. 231 n. 63
Pers **35.** 166 n. 15
184. 136 26 : 156 19 Byz.
367. 156 13
372. 156 15
374. 162 n. 9
435. 166 n. 15
436. 206 n. 13
854. 17 n. 10
PV **28.** 150 41
130. 110 n. 13
136. 286 n. 7
144. 17 n. 10
156. 206 n. 12
251. 151 34
253. 152 n. 1
596. 206 nn. 13 14
678. 207 n. 17
718. 206 n. 12
988. 210 n. 24
Sc T **43.** 256 11
64. 206 n. 12
104. 135 n. 23
124. 135 n. 23
165. 134 n. 22
179. 206 n. 12
269. 254 38
314. 135 n. 23
358. 206 n. 12
389. 162 n. 9
411. 17 n. 10
582. 206 n. 12
751. 162 n. 9
780. 214 n. 35
1066. 206 n. 13
Supp **171.** 178 n. 15
273. 21 35
408. 316 n. 20
568. 316 n. 20
832. 135 n. 23

Sch. Soph.—
Aj **26.** 210 n. 27
81. 163 n. 10

Sch. Soph.—
Aj **98.** 166 n. 15
112. 145 9
118. 391 n. 1
173. 178 n. 15
292. 140 25
334. 114 42
340. 140 21
342. 405 n. 9
354. 140 n. 5
548. 208 n. 20
562. 144 4
596. 140 23
690. 216 n. 38
864. 114 45
1044. 314 n. 13
1047. 140 28
1198. 145 12
Ant **7.** 155 n. 2
42. 140 n. 5
107. 233 n. 65
114. 214 n. 35
117. 206 n. 13
275. 150 45
328. 112 n. 16
528. 214 n. 35
601. 174 n. 11
735. 141 n. 7
741. 141 n. 7
779. 141 n. 7
940. 151 49
El **86.** 162 n. 9
87. 206 n. 11
126. 152 10
164. 134 n. 22
182. 323 16
190. 114 38
312. 150 43 : 405 n. 9
393. 150 44
505. 316 n. 20
660. 140 29
818. 405 n. 9
823. 114 46
844. 155 n. 2
856. 178 n. 15
878. 171 n. 6
1098. 405 n. 9
1291. 315 n. 18
1404. 268 n. 13
OC **3.** 152 12 : 155 n. 3
28. 405 n. 9
131. 198 n. 30
237. 141 n. 8 : 405 n. 9
297. 405 n. 9
472. 225 n. 53
551. 405 n. 9
887. 405 n. 9
1066. 210 n. 24
1211. 215 n. 35

Sch. Soph.—
OC 1220. 178 n. 15
1231. 134 n. 22
1447. 134 n. 20
1725. 140 31 : 405 n. 9
1729. 178 n. 15
OR 1. 140 n. 5
10. 234 n. 66
80. 114 40
118. 405 n. 9
137. 297 n. 5
170. 214 n. 35
205. 206 n. 11
222. 206 nn. 11 14
287. 140 n. 5
314. 391 n. 1
324. 324 33
439. 215 n. 37
457. 216 n. 38
914. 300 n. 10
946. 391 n. 1
958. 151 46
1023. 140 n. 7
1183. 297 n. 5
1188. 166 n. 15
1521. 166 n. 15
Phil 1. 405 n. 9
446. 163 n. 10
628. 155 n. 2
839. 163 n. 10
Trach 1. 189 n. 7
100. 233 n. 65
353. 166 n. 15
527. 233 n. 65
708. 252 4

Sch. Eur.—
Alc 163. 156 9
245. 314 n. 14
832. 321 16
Andr 7. 59 n. 7 : 60 n. 8
32. 143 40
50. 162 n. 9
127. 151 28
155. 151 29
590. 151 30
645. 151 44
1147. 109 n. 11
1188. 253 n. 96
1219. 254 3
[illegible] 3. 210 n. 23
13. 85 2
26. 150 47
39. 233 n. 65
90. 242 25 : ib. n. 82
174. 223 n. 51
323. 258 18

Sch. Eur.—
Hec 361. 258 20
391. 255 1
398. 366 n. 33
507. 315 n. 18
649. 369 n. 36
671. 175 38
693. 151 2
812. 167 n. 16
847. 314 n. 12
920. 233 n. 65
923. 454 n. 68
1015. 171 n. 7
1023. 111 n. 16
Hipp 5. 254 4
151. 141 1
198. 141 1
218. 60 n. 12
307. 152 5
385. 176 n. 14
441. 176 n. 14
469. 206 n. 13
521. 405 n. 9
569. 405 n. 9
592. 135 n. 23
608. 151 20
659. 405 n. 9
672. 135 n. 23
686. 141 3
713. 405 n. 9
804. 405 n. 9
824. 206 n. 13
1102. 137 n. 26
1240. 156 12
Med 2. 222 n. 49
4. 231 n. 63
60. 151 22 : 152 8
68. 233 n. 65
84. 58 n. 7
85. 171 n. 5 : 173 n. 9
148. 58 n. 3 : 151 23
169. 58 n. 7
228. 58 n. 7
296. 140 n. 4
356. 58 n. 7
500. 151 26 : 175 12
872. 134 n. 22
910. 58 n. 6
1055. 141 n. 8
Or 2. 176 n. 14
18. 454 n. 68
28. 151 4
57. 58 n. 2
63. 31 37
81. 327 14
89. 155 n. 3
99. 140 n. 4
135. 151 37

Sch. Eur.—
Or 142. 152 n. 1
151. 178 n. 15
168. 113 26
216. 171 n. 8
268. 58 n. 4
331. 392 n. 4
332. 151 38
356. 140 n. 4
371. 140 n. 4 : 454 n. 68
413. 140 n. 4
472. 405 n. 9
479. 233 n. 65
488. 134 n. 22
646. 15 18: 171 n. 5
670. 112 n. 16
686. 252 n. 92
702. 162 n. 9
729. 163 n. 10
730. 392 n. 4
742. 454 n. 68
750. 151 10
821. 256 9
1045. 31 38
1197. 392 n. 4
1260. 392 n. 4
1366. 58 n. 7
1369. 145 19
1378. 252 n. 92
1384. 105 n. 7 : 114 16
1385. 234 n. 65
1389. 392 n. 4
1434. 234 n. 65
1467. 156 21
1470. 234 n. 65
1492. 392 n. 4
1602. 151 11
1603. 152 1
1645. 382 n. 2
1691. 137 n. 26
Phoen 43. 170 n. 3
71. 409 n. 11
74. 234 n. 65
88. 409 n. 11
96. 405 n. 9
100. 288 n. 8
113. 284 n. 5
114. 234 n. 65
126. 234 n. 65
163. 55 13
204. 409 n. 11
264. 58 n. 5
269. 155 n. 2
340. 31 40
355. 151 14
388. 151 41 : 409 n. 11
395. 409 n. 11
402. 31 42
470. 166 n. 15

Sch. Eur.—
Phoen **550.** 136 3 : 155 n. 3
584. 409 n. 11
617. 405 n. 9
618. 151 17 : 151 42
624. 155 n. 2
640. 234 n. 65
682. 69 n. 13
748. 409 n. 11
Sch. Eur.—
Phoen **901.** 152 14
980. 409 n. 11
983. 155 n. 2
1019. 409 n. 11
1053. 409 n. 11
1225. 156 12
1337. 140 34
1351. 234 n. 65
1369. 409 n. 11
1473. 246 n. 88
Sch. Eur.—
Phoen **1536.** 234 v. 67
1655. 151 18
1684. 152 2
Tro **448.** 382 n. 2
517. 215 n. 35
547. 210 n. 23
625. 215 n. 37
971. 175 20
1077. 243 2
1175. 206 n. 14

THE END

Printed by R. & R. Clark, Limited, *Edinburgh.*

By Dr. W. G. RUTHERFORD.

Vols. I. and II. 8vo. 50*s. net.*

SCHOLIA ARISTOPHANICA

Being such Comments adscript to the Text of Aristophanes as have been preserved in the Codex Ravennas. Arranged, Emended, and Translated by WILLIAM G. RUTHERFORD, formerly Head-master of Westminster. In three vols.

TIMES.—"We must leave it to others to define the precise value of the contributions to scholarship made in these two volumes by Dr. W. G. Rutherford, Head-master of Westminster School. The editor is generally pronounced by competent judges to be one of the foremost scholars of the day. . . . The type is certainly charming in appearance."

Edited by Dr. W. G. RUTHERFORD.

THE NEW PHRYNICHUS: being a Revised Text of the Ecloga of the Grammarian Phrynichus. With Introduction and Commentary. 8vo. 18s.

THUCYDIDES.—BOOK IV. A Revision of the Text, Illustrating the Principal Causes of Corruption in the Manuscripts of this Author. 8vo. 7s. 6d.

BABRIUS.—With Lexicon. 8vo. 12s. 6d.

CAESAR'S GALLIC WAR. BOOKS II. and III. Pott 8vo. 1s. 6d.

MACMILLAN AND CO., LTD., LONDON.

By Dr. W. G. RUTHERFORD.

ST. PAUL'S EPISTLE TO THE ROMANS. A New Translation. By W. G. Rutherford, M.A. 8vo. 3s. 6d. net.

THE KEY OF KNOWLEDGE. Sermons Preached in the Abbey to Westminster Boys. Crown 8vo. 6s.

Macmillan's Greek Course.

Edited by Dr. W. G. RUTHERFORD.

Globe 8vo.

FIRST GREEK GRAMMAR—ACCIDENCE. By the Editor. 2s.

FIRST GREEK GRAMMAR—SYNTAX. By the Editor. 2s.

ACCIDENCE AND SYNTAX. In one volume. 3s. 6d.

EASY EXERCISES IN GREEK ACCIDENCE. By H. G. Underhill, M.A. 2s.

A SECOND GREEK EXERCISE BOOK. By Rev. W. A. Heard, M.A., Head-master of Fettes College, Edinburgh. 2s. 6d. Key, for Teachers only. 5s. net.

EASY EXERCISES IN GREEK SYNTAX. By Rev. G. H. Nall, M.A., Assistant Master at Westminster School. 2s. 6d.

GREEK PROSE COMPOSITION. By S. O. Andrew, M.A. 3s. 6d. Key, for Teachers only. 5s. net.

MACMILLAN AND CO., Ltd., LONDON.

PA
3879
A1
1[illegible]
v

Rutherford, William Gunion
(ed. and tr.)
Scholia Aristophanica

ROBARTS L[illegible]
DUE DA[illegible]
MAY 15 1990